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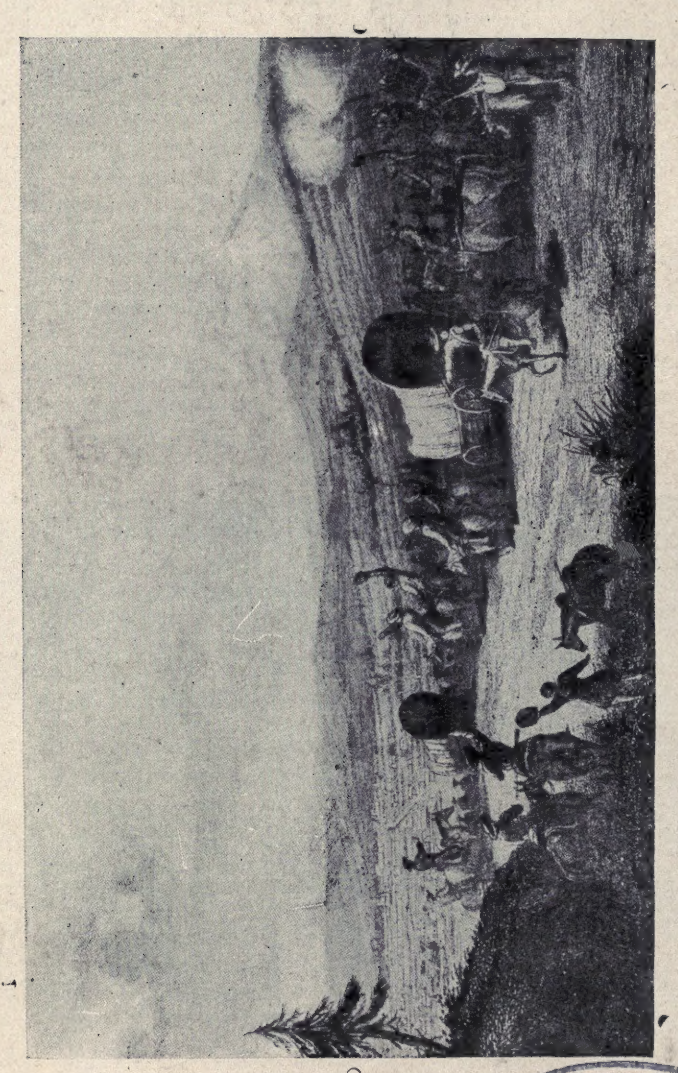
El Palacio

Vol. XIII. JULY 1, 1922.—DEC. No. 1–12



THE PORTAL OF THE OLD MUSEUM

(Palace of the Governors)



FIRST GLIMPSE OF SANTA FE COMING OVER THE SANTA FE TRAIL

From Twitchell's Leading Facts in New Mexico History

AMERICAN INDIAN LIFE

THE great novelist is, of course, a scientist. His study of human reactions, his reconstructions of controlling environment and motivating color of life are as sound and penetrating as (for example) the anthropologist's monograph on skull variations among the prehistoric peoples of Western Pennsylvania. His story survives only if it is founded on such truth revealing and painstaking work.

Mrs. Parsons has very nearly succeeded, in this expensive and handsome volume, in convincing us that the real scientist—or at any rate the passionate ethnologist—is a first rate novelist. To a few of us this effect of absorbing reality and drama in the reconstructed segments of old American Indian life which Mrs. Parsons has obtained is not at all surprising. Frank Cushing and Bandelier—the first in his cadenced and thrilling narrative of the Creation Myth of the Zuni, and the other in his novel of the old Keresan Pueblos, "The Delight Makers," long ago set up a standard of imaginative interpretation of ethnology that has consciously or not, affected the writing of men and women dedicated to research into American Indian origins.

The scientists who collaborated in this volume—call them ethnologists, anthropologists, archivists or historians—are of necessity drenched in romance, tragedy, burlesque, the sense of mystery, the whole stream of life that flows through endless remembered songs and tales that they hear during long months of field work, when they make intimate and sympathetic contacts with survivors and inheritors of tradition. It would be strange if they did not feel the call to supplement their carefully checked scientific data with more vivid documents.

Mrs. Parsons herself is a recognized investigator and an adopted member of the Hopi tribe. She contributes a brief explanatory preface, a chapter, "Walyautitsa of Zuni, New Mexico," and with T. B. Reed (an Alaska Indian student at Hampton Institute) a chapter under the title "Cries-for-salmon, a Ten'a Woman." Her attempts have been to recreate the ordinary life of the Zuni and Alaskan girls. It is honest, authentic work; and the outstanding merit of the whole collection is its honesty.

"In this book," says Mrs. Parsons's preface, "the white man's traditions about Indians have been disregarded." That is so; and readers should be grateful. God knows, Fenimore Cooper and his multitudinous imitators, heirs and assigns have much to answer for at the judgment seat of Truth! What is included in this volume is as soundly based as well trained, experienced and sympathetic students can make it.

Both Mrs. Parsons and A. L. Kroeber, professor of Anthropology at the University of California, who contributes an excellent introduction as well as a chapter on Mohave life, have written proper disclaimers. Neither sees in the collection more than fragmentary reflections of the vast sweep of human history touched upon in the twenty-seven chapters. Neither contends even that emphasis is desirably placed in these pictures. In fact, the scientist's attitude of humility is maintained; and therefore the reader's delight in what unfolds becomes an increasing one.

Professor Kroeber's introduction is sufficient to disarm criticism. It analyzes the book's shortcomings better than this reviewer, at any rate, could do.

"The book," he says, "is likely to make the impression that some 60 per

cent of Indian life must have been concerned with religion. This imbalance is due to the fact that religion has become the best known aspect of Indian life" because "ritual and ceremony follow exact forms which the native is able to relate with accuracy from memory long after the practices have become defunct."

Only at one point have we broken down completely—that of humor. One might conclude from this volume that humor was a factor absent from Indian life. Nothing would be more erroneous. Our testimony would be unanimous on this score. And yet we have been unable to introduce the element. * * * Humor is elusive because its understanding presupposes a feeling for the exact psychic situation of the individual involved, and this in turn implies thorough familiarity with the finest nuances of his cultural setting.

Professor Kroeber says also that "on the side of economics and government the book is underdone," and he attributes this shortcoming to insufficient knowledge due perhaps to lack of training or interest on the part of ethnologists. However, he adds, "economic and political institutions are unquestionably difficult to learn about. They are the first to crumble on contact with Anglo-Saxon or Spanish civilization."

Then what is worth serious attention in this collection? The reader will agree with Professor Kroeber that in setting down the story of the Indians' daily life, personal relations, the ambitions and ideals of the individual born into aboriginal society, the authors have been notably successful. Regarded in this light, the chapters form valuable supplements to the carefully documented scientific monographs which the authors have to their credit.

Quite aside, however, from their value as authentic reflections of the social psychology of many different tribes the contributions are good stories. They grow out of the only soil from which immortal folk-tales are harvested—the hard fight for self-preservation under primitive conditions—and have survived the exacting criticism of generations of listeners. These collaborators have attempted to provide out of their patiently gathered stores of facts, faithful settings for the Indians' own traditional chronicles.

Some of these reconstructions, naturally, are rather wooden and colorless, since the talent for imaginative writing is unevenly distributed among us mortals, but they have all contributed something to the truth. In such a chapter as Herbert Spinden's "The Understudy of Tezcatlipoca," however, the story is high art; and one wonders at the brief footnote by Mrs. Parsons: "At the request of the author, there has been no editing." One feels grateful to the restraining hand.

Certain sentences from Spinden's introduction so clearly characterize the story and indicate its tempo that they may be copied here as adequate criticism of the effort:

"This story of Quauhnahuac, ancient Mexican capital of the Tlahuica, which survives as modern Cuernavaca," says Spinden, "paints on a film of mist things that are long ago and far away, and lights up a pale reflection of cities and grandeurs lying below the horizon of our times, never to be resurrected in fact. It presents in a vaguely understandable fashion strange beliefs and philosophies that a wonderful society of human beings created out of their common thought and supposed necessities."

It is the story of Fire-eagle, the captive youth of Quauhnahuac, who was sacrificed by the priesthood of his captors of Tenochtitlan so that the youth of the great god Tezcatlipoca might be eternal. It is high tragedy in a setting of great beauty.

Good art, too, is Alanson Skinner's story of how Little Wolf joined the Grand Medicine Society of the Menomini—nearly as good, as I happen to know, as when Skinner told it sitting cross legged in the Summer tepee of One-road on the shore of a small South Dakota lake, with pale lantern light reflected from his spectacles and his eager

face turned to big cross-eyed John Oneroad who had been singing for us some of the old songs of the Sisseton Sioux.

The same fortunate combination of faithful detail, enthusiasm and imagination illuminates Robert H. Lowie's chapters on the Crow, Clark Wissler's Blackfoot tale and P. E. Goddard's picture of "Slender-maiden of the Apache." It vivifies Professor Franz Boas's story of an Eskimo Winter, and the history of Earth-tongue, a Mohave, by Professor Kroeber. Indeed, it may be said of most of these scientific explorers of the Indians' past that they have written out of an abundance of knowledge touched with inspiration. They have desired earnestly to make you and me see as a living panorama the long history of the race that centuries ago pushed north from the Mongolian plains, crossed Bering Strait and filtered southward and eastward to establish in North and South America the first human civilization.

The chapters are grouped under the headings: Plains Tribes, Tribes of the Middle West, Eastern Tribes, Tribes of the Southwest, Mexican Tribes, Pacific Coast Tribes, Northern Athabascan Tribes and Eskimos. Each has been written by an author who has established his right to speak with authority. Valuable notes are added in an appendix.

Mr. LaFarge's illustrations, in color and in black and white, are careful, faithful as to detail and beautiful. He, too, has caught the spirit of the scientist turned artist.

It is to be regretted that the cost of the book puts it beyond the reach of the average reader, but perhaps a cheaper edition may be issued later on. And when it is, the opportunity may well be grasped to correct certain needless errors of punctuation that annoy the reader.—John M. Oskison in New York Times Book Review.

EXHIBITS AND CONVENTIONS

International Congress of Americanists.

The XX International Congress of Americanists will be held at Rio de Janeiro, August 20–30, in connection with the Centennial Celebration of Brazil. Among the official delegates appointed by the State Department to represent the U. S. Government as well as various learned bodies are Ales Hrdlicka and Walter Hough, Smithsonian Institution; Marshall H. Saville, American Museum of Natural History; William P. Wilson, Commercial Museum, Philadelphia; P. H. Goldsmith, Director of Inter-American Division, American Association for International Conciliation; and Mitchell Carroll, Archaeological Society of Washington and School of American Research. The XIX International Congress was held in Washington, December, 1915. Members and others who can attend the meeting are asked to communicate with Dr. Ales Hrdlicka, Smithsonian Institution, who was general secretary of the XIX Congress, and is in charge of arrangements for the American Delegation.

ACKNOWLEDGMENTS

DUES PAID.

Santa Fe Society.

John K. Stauffer, Miss Manderfield, Mrs. I. H. Rapp, E. C. Crampton, L. B. Bloom, W. A. Hawkins, Mrs. M. M. Van Beuren, Thos. P. Gable, Dr. Willard Bartlett, J. B. Wood, Sam Eldodt, Chas. Ilfeld, Wm. Beacham, State College, El Paso Public Library, Mrs. L. L. W. Wilson, A. A. Jones.

Subscribing Members.

Robert W. Isaacs, C. J. Birchfield, Gertrude S. Ely, George C. Vailliant.

New Mexico Society.

Major J. C. Troutman, Mrs. E. F. Rush, Harry L. George, Walter Lovett, Rev. R. R. Adams, Grace Balch, Mrs. O. A. Johnson, Frederick Tice, Mrs. Ruth L. Skeen, Mrs. E. Caesar, Chas. A. Turrell. Chas. G. Smith, Mrs. Thomas Hughes, Jr.

SANTA FE FROM THE CROSS OF THE MARTYRS

BY RUTH LOOMIS SKEEN

SEATED on this hill, leaning against this old stone cross, the words of a New England poet come into your mind:

"High above hate I dwell,
O, storms of earth, farewell."

Beneath you is the warm bosom of the ancient earth, above you the crystal canopy of the ancient sky and about you the hollow chanting of the wind.

———

Below you, like a sunken garden, lies the old Spanish town with its fruit trees all in bloom and the restrained loveliness that man has planted in this desert place. Its slender green trees rise delicately against the pure sky, its flowers sparkle like jewels in the brilliant light, tulips, lilacs and roses with here and there a patch of alfalfa like a velvet carpet embroidered with yellow dandelions.

———

Up here on this hill there are no flowers, only the red brown earth, with little harsh tufts of gray green grass, that remind you somehow of the sea.

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Flowers are for happiness, for the weaving of garlands, for decorations, but these hills and this sky are dedicated to the solemnities; for times of covenant with God.

Indeed, this austere and spiritual landscape might well be the secret burial place of Moses. It is like creation emerging from chaos and recalls the words—"The morning and evening were the first day."

———

These old hills change hourly from deep purple almost tragic in its sombreness to a clear lovely amethyst, from amethyst to gray, the faded gray of old velvet and twilight finds them pallid ghosts marching shadow like against a lonely sky.

———

And now the sanctity of evening falls upon this beauty like a veil. Over the quiet landscape drifts the sound of the Angelus from the old Spanish cathedral of St. Francis. The light is like amber. It seems to float in the still air. Soon dusk will come and dusk in the desert is a magic flower, starry and purple and sweet.

———

The time has come to go down into the old, old Spanish town with its quaint crooked streets, its crumbling walls and ruined courtyards, its little brown adobe houses with their biilliant blue doors and strings of bright red peppers on the walls, little brown houses that seem to fade tenderly into the brown hills and are a part of this enchanted landscape.

———

Sometime, far away, in some dull city of wood and stone you will waken in the night to the memory of Santa Fe set in your heart like a picture. You will see, once more, these imperial mountains, this vast, calm sky, the little gray burros winding down from the hills with their packs of pinon wood, the grave soft footed Indians peddling pottery, the little brown houses huddled together at the end of some old brown road, like a group of gossippy women.

You will see the procession of children in white going up through the red glow of the sunset to the old cathedral with flowers for the altar of Mary; you will hear the chimes of the cathedral bell and the sweet murmur of doves in the cathedral porch. You will hear the

liquid laughter of the clear historic little stream as it flows through the town; you will hear the soft music of Spanish voices, passing your door in the dark — and you will say: The beauty of Santa Fe is a fragrance in my heart, a pot pourri of memories gathered long ago.

PAINTERS AND SCULPTORS

Exhibit by Laura Knight.

Under London date Margaret Walter writes as follows of Laura Knight, whose exhibits at the Santa Fe Museum have delighted many, and whose brother, Edgar Knight, lives in Santa Fe:

We have had writers with a dual personality; London has just discovered a painter who is as surely two persons in one as William Sharp and Fiona Macleod were.

Great blazing beds of brilliant flowers palpitating in the noonday sunshine, blue sweeps of deep sea water lapping white harbor walls in midsummer, sprawling long legged youngsters in dazzling smocks of green and yellow sunning themselves like lizards in the sands, tawny haired, deep bosomed girls with florid cheeks and gentian blue eyes, and tanned old Cornish fishermen—you wouldn't expect a painter of these, a sun worshipper, to come indoors and paint the other half of life as a sort of pageant of ballet and music hall and revue entertainments.

Back from New York.

But that is what Laura Knight, the English woman painter, has done. Mrs. Knight has just returned from New York, where she was invited to help hang the pictures in the new Carnegie Institute, and has been feted and flattered to her heart's content. She arrived in London barely in time to be at the opening of her own spring exhibition.

The two Knights, both husband and wife, are famous artists; they usually exhibit together, but this year Mrs. Knight has filled a gallery all by herself, and a gorgeous display it is. The pictures are about evenly divided between out of doors and theater pieces.

Until three or four years ago Laura Knight was a landscape painter. She has a brilliant record both as student and artist. But during the war England was a very drab place for artists, with no flowers, no holiday revelers at the sea shore and no color or gayety. Then the Russian dancers suddenly appeared on the drab war background with their riot of color, their half wistful gayety, their wild music, their grace and their naturalness. And Laura Knight, the sun worshipper, fell completely under their spell. She was always to be found lurking in the dark shadows behind the scenes, she spent night after night in Lopokeva's dressing room, she scribbled and sketched and drank in with starved and thirsty greed the delight of everything she saw.

Presently she began to give it all back again, and into the picture exhibitions crept strange new canvasses showing a daring and masterful treatment of artificial light and movement. Bold contrasts of burning tones against thick black backgrounds, powdered skin revealed at close range with brutal clearness in the full glare of the limelight, quivering muscles beneath silken tights, painted lips arched into stage smiles, and great mournful Russian eyes peering out of the dark, questioning and watching.

Public is Surprised.

It took people by surprise and worried them at first, for the pictures seemed to be almost playing traitor to the admired art of Laura Knight; they seemed to be almost vulgar and coarse. But the Russians saw none of this; they recognized instantly that here was art like their own, and they welcomed the tawney skinned English woman as one of themselves. One by one she painted and drew them all, night by night she studied and slaved with those tantalizing lights, those strange, uncouth poses, those fearsome, elusive shadows. And day by day she compared,

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PAUL A. F. WALTER, EDITOR.

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and experimented until she mastered it.

The big canvas she calls Carnival in the present exhibition is the culmination of all this struggle, and in its way it stands for one of the biggest and most spectacular steps that has been made in painting for a decade.

For Laura Knight has discovered how to paint so that you seem to be seeing in artificial light. This effect has been caught now and then almost by mistake by modern artists, especially Frenchmen of the advanced school, but Laura Knight has captured the secret and can produce at pleasure the impression she desires in the eyes of her audience.

Taos Circuit Exhibit.

The little city of Amarillo, Texas, is holding at the present time an exhibition of paintings by the artists of Taos, New Mexico, and is arranging to bring from the East next autumn, through the cooperation of the American Federation of Arts, an important exhibition of oil paintings, representing the foremost American painters of today. The exhibition in the autumn will be held in a large building now in course of construction, which will contain an auditorium, an exhibition hall, a library and a meeting place for the American Legion—an ambitious program for a small city, but it is these outposts of art which are evidencing even more than the great centers the development of art appreciation.—New York Times.

Baumann Plans Hotel Decorations.

Gustave Baumann, a member of the Santa Fe Artist Colony, and a noted master of wood block art, is in Albuquerque relative to preparing samples of decorative work which may be used in the new community hotel. Mr. Baumann has some highly original ideas of treatment for the type of hotel that is being built here and, if the directors permit, may prepare working models to submit to the board for final action.—Albuquerque Morning Journal.

National Academy Exhibits.

The National Academy of Design announces the dates for the coming winter exhibitions. The so-called Winter Academy will open on Nov. 18, the date for receiving work being Nov. 1 and 2. For the spring show the work will be received on March 1 and 2.

Dasburg at Woodstock

Andrew Dasburg who spent the winter in Santa Fe, is in Woodstock. He has been serving on the committee of supervision for the annual exhibition of the Woodstock Art Association. Mr. Dasburg is expected back in Santa Fe in July sometime. He has taken a studio in Taos for August.

True Exhibits at Denver University.

Allen Tupper True, who did his Denver Civic Center murals in Santa Fe a couple of seasons ago, is showing a large collection of his work this month at the Denver University, including a number of sketches for murals.

Couse Picture Sold.

At the twenty-first international exhibition at the Carnegie Institute, which closed June 17, seventeen pictures were sold, including "An Offering to the Rain God," by E. Irving Couse of Taos.

ART AND ARCHAEOLOGY

Primitive Art.

Speaking on the subject of "The Art of the Earliest Americans," during the recent convention of the American Federation of Art in Washington, Dr. Edgar L. Hewett, Director of the School of American Research, Santa Fe, New Mexico, and also of the Santa Fe and San Diego Art Museums, made the following interesting statement with regard to the survival of artistic instinct among the American Indians and a present-day movement in the Southwest to develop latent talent among these people. He said:

"We are now prepared to definitely extend the hope that the art of the earliest Americans is not simply a glory of past ages but a living asset of today. We have demonstrated in the Southwest that the esthetic spirit of the people lives and responds to friendly encouragement. In Pueblo villages about Santa Fe potters are rivaling, even excelling, the finest works of the ancients. If we give them only the same encouragement that we offer to art in general we see astonishing results. The paintings of our young Indian artists in water color are meeting with deserved approval. Their works are in demand for exhibition from San Diego to New York. Starting with a few individuals, we are now inviting similiar efforts all the way from New Mexico to Guatemala and the results leave upon our minds the decided impression that the destruction of original American culture, commenced four centuries ago, has not been as thorough as we supposed, that the soul of a great people had survived the shock of subjugation, and that with the enlightened encouragement of a people that is being in some degree emancipated from its own conceits the American Indian can come back."—New York Times.

Art and Archaeology.

At a recent meeting of the Board of Directors of the Art and Archaeology Press, Edward Capps of Princeton, N. J., was elected a member of the Board, and Harvey M. Watts of Philadelphia, was added to the editorial staff of Art and Archaeology.

ARCHAEOLOGY AND HISTORY

American School at Athens.

Announcement was made recently of the offer of his magnificent library to the American School of Classical Studies at Athens by His Excellency Dr. Joannes Gennadius. An essential condition of the gift was that a suitable building should be erected at Athens for the housing of the library. In his letter of acceptance, Mr. Justice William Caleb Loring, president of the School's Trustees, added the then necessary proviso that before taking title the management of the School must have time to ascertain whether the money could be found to enable the School to meet this condition; and Professor Capps, speaking for the School's Managing Committee, expressed the confident belief "that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction." The fulfillment of this hope has come with amazing and gratifying celerity. We are able to announce that funds have been provided for the erection of a noble structure in Athens to house the priceless Gennadius collection, whose acquisition is thus assured to the American School. The Carnegie Corporation, of whose trustees Mr. Elihu Root is chairman and whose president is Dr. Henry S. Pritchett, has voted a generous appropriation to cover the cost of the building and the installation of the library. This is a splendid demonstration, not only of the effectiveness of the parent foundation of the many which Mr. Carnegie

established, considered as an instrument of the public welfare in the highest sense, but also of the enlightened manner in which the trust is being administered. We can announce, further, on the strength or recent advices from Athens, that the Greek government, not to be outdone by the Carnegie Corporation or by Dr. Gennadius in either generosity or celerity, is using its good offices to provide a site worthy of the Gennadeion. Even amid the distractions of the Turkish war, which Greece is now waging single handed—as truly on behalf of the Allies as when she fought side by side with them on the Salonica front—the government of Greece has time to take thought for the things of the spirit. It was during the Peloponnesian war, we cannot help recalling, that the Erechtheum was built. The Greece of today emulates the Greece of the Periclean age. At the annual meeting of the managing committee of the Athenian School, held May 13, Chairman Capps announced that nearly one-half of the $150,000 which is being raised for the endowment of the School, in order to secure an additional $100,000 voted a year ago by the Carnegie Corporation, has been subscribed. The campaign was launched in November last, and every effort will be made to complete the new fund during the coming year. For an institution which has such a splendid record of achievement since it was founded forty-one years ago, and which has recently received such signal endorsement and recognition, the task should not be difficult. No better investment could be found in the field of scholarship and discovery.—Art and Archaeology.

IN THE FIELD

Excavations at Colophon and Zygouries.

The first week in April the American excavations at Colophon were actively begun. The concession was granted by the Greek government in October last—the first archaeological concession to be made in the Smyrna district since the Greek occupation. The excavation which is on a large scale, is being conducted jointly by the Fogg Museum of Art of Harvard University and the American School. The former is represented in the field by Miss Hetty Goldman and the latter by Dr. Carl W. Blegen; and a large staff assists them, including Dr. L. B. Holland of Philadelphia, as architect, Miss Eldredge of the Fogg Museum, and Messrs. B. D. Meritt, F. C. Fry, and F. P. Johnson, students at the School. The site of Colophon, which lies about half way between Smyrna and Ephesus in Asia Minor, has been identified by Schuchhart and Ramsay, and is regarded as exceptionally promising. Since the town was destroyed in 301 B. C., the civilization which the excavators will uncover will be pure Hellenic. The American School at Athens will undertake two minor excavations during the summer. The first will be a supplementary dig at Zygouries, where a search will be made for the cemetery of the early Helladic period, whose discovery would be of capital importance. The other site is near the summit of Mt. Hymettus, where some sherds of geometric pottery were observed last year by an American student. There may have been a shrine at this high point of Hymettus, and if so it must go back to a very early origin.

MUSEUM EVENTS

Special Exhibits at Museum.

Among the special exhibits at the Museum during June were a display of Indian portraits by Otto Plaug, who has been painting at Laguna, and an exhibit by Santa Fe artists, principally Los Cinco Pintores. The Plaug exhibit was unique in more than one way. The portraits were boldly drawn and vivid in color. In characterization they are fine. Color was applied flat and the effect produced was most striking. A portrait of

Mrs. McGill by Gerald Cassidy was worthy of more than passing note. Among Los Cinco Pintores W. H. Shuster and Willard Nash contributed several strong canvasses.

Exercises in St. Francis Auditorium.

As has been customary ever since the erection of the New Museum building, the commencement exercises of both the public schools and of St. Michael's College were held again in the St. Francis auditorium. Large audiences gathered for each of the events in the latter part of May and the beginning of June.

GIFTS AND BEQUESTS

To the San Diego Museum.

The San Diego Museum has received for a period of from two to three years, the valuable art collection of Mrs. W. B. Thayer of Kansas City. The collection includes paintings by George Innes, Winslow Homer, Jules Guerin, Joaquin Scrallo, J. Francis Murphy, Ernest Lawson, Emil Carlson, Robert Henri, and others of equal note; a priceless collection of Oriental shawls, jades, ambers, ivories, lacquer and old silver.

The Museum has also received for a number of years the William Gates Oriental Library, rich in works of art, history, philosophy and religion from the entire Oriental field. Other noteworthy contributions have been an important collection of books of travel, science and history from one of its members, Mr. Frederick Webb; and the extensive collection of Indian basketry embracing many of the finest examples extant of the work of Indians of California, collected and contributed by Mrs. Edith Williams of San Diego. A new Museum of Fine Arts also is to be given to San Diego by Mr. and Mrs. A. S. Bridges, of that city. The new edifice is to replace the Sacramento building on the north side of the Plaza de Panama in Balboa Park. The Bridges will not only erect the building, but a relative of the family will contribute paintings and works of art which will serve as a nucleus for the extensive collection which is planned.

ARTISTS AND WRITERS

In Santa Fe for Summer.

Mr. and Mrs. Randall Davey, who have been spending the winter in New York, where Mr. Davey held a very successful exhibition of his last season's work in New Mexico, is again at home in his Santa Fe Canon studio. * * * Mr. Robert Henri is here for the summer. He arrived on Monday accompanied by Mrs. Henri and his mother, and has taken the Lansing Bloom home near the Capitol. It has been several years since Mr. Henri was last in Santa Fe, but his movements have been followed with much interest and his exhibitions and successes have given his friends here much pleasure. * * * Dr. and Mrs. Edgar L. Hewett were at home informally for Mr. and Mrs. Robert Henri on Friday evening at their attractive home on Lincoln avenue, when the resident and visiting artists called to greet and welcome the Henris back again. * * * Dr. and Mrs. Hartley B. Alexander of the University of Nebraska, have arrived in Santa Fe for the summer and are occupying a house on the Acequia Madre. They motored from Lincoln, and Miss Olive Rush of Canon Road, who has been head of the art department of the University this winter, accompanied them. * * * Among the new arrivals in the artistic circles for the summer are Mr. and Mrs. Raymond Johnson of Chicago. Mr. Johnson is a well known painter. They are located on San Francisco street. * * * Mr. A. Krehbiel of Chicago, also a well known painter, whose paintings like those of Johnson have been exhibited with the Middle West exhibit, has come to Santa Fe for the summer. —Santa Fe New Mexican.

First Indian Fair at Santa Fe

THE First Annual Southwest Indian Fair and Industrial Arts and Crafts Exhibition, limited strictly to Indian entry and competition, and participated in by the vaaious tribes and pueblos of the southwest, is the first of its character ever held in this section. Local Indian fairs have been held on reservations and at some of the county fairs in New Mexico there have been exhibits of Indian handiwork, but nothing of the scope and character of the exhibition herein contemplated has ever been witnessed in New Mexico or Arizona.

The objects of the exhibition are encouragement of native arts and crafts among the Indians; to revive old arts; to keep the arts of each tribe and pueblo as distinct as possible; the establishment and locating of markets for all Indian products; the securing of reasonable prices; authenticity of all handicraft offered for sale and protection to the Indian in all his business dealings with traders and buyers.

The exhibition is the outgrowth of ideas advanced several years ago by Miss Rose Dougan of Richmond, Indiana, who has interested herself in a practical way in Indian handicraft and has tendered an endowment from the income of which some of the prizes herein offered are in part derived.

The business interests of Santa Fe and some of our citizens, non-residents of the capital, sensing the great value to the Indian, state and nation, of this enterprise, have been liberal in their response to requests for trophies and prizes.

The Bureau of Indian Affairs has tendered and is giving its cordial co-operation in making the exhibition a success.

It is not expected that the initial effort will be productive of anything spectacular, either in quality or dimension, but it is sincerely hoped and believed that the beginning thus made will result in future exhibitions of the greatest industrial and economic value to all classes of citizens, particularly to the Indian.

All prizes and trophies will be paid and delivered immediately following the making of awards.

The exhibition will be held in the state armory.

A competent jury on awards, consisting of three members, will be appointed by the Director of the School of American Research.

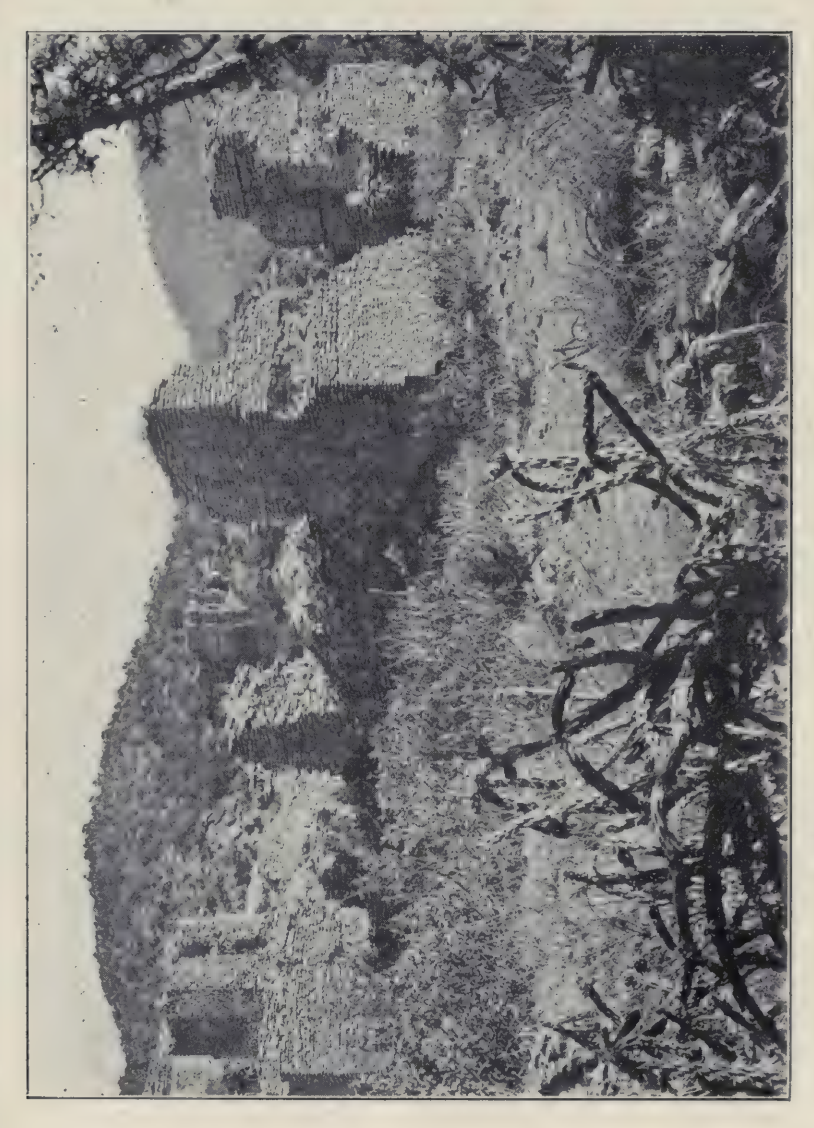
Mr. Lansing B. Bloom, Assistant Director of the State Museum, will have charge of all exhibits, and has been appointed superintendent of exhibits. All exhibits must be delivered to him at the state armory, Santa Fe, not later than Saturday, September 2, 1922.

SCHOOL OF AMERICAN RESEARCH,
EDGAR L. HEWETT, Director.

SANTA FE CHAMBER OF COMMERCE,
R. E. TWITCHELL, President.
WALLER M. DANBURG, Secretary.

El Palacio

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SAN DIEGO MISSION RUINS, JEMEZ HOT SPRINGS

Photographed by Wesley Bradfield



JEMEZ MISSION RUIN

Photographed by Carlos Vierra

The Santa Fe Fiesta and Centenary of Santa Fe Trail

FROM beyond the world mountain of the north and the world mountain of the south, and from the region of the rainbow of the west, will gather the clans and tribes of the Pueblos, the Navajoes and the Apaches, during the second week in September, converging in the City of the Holy Faith—Santa Fe—for the Great Fiesta. They will bring with them their gorgeous ceremonial trappings vieing in color and splendor with the costumes of the Conquistadores, and contrasting strikingly with the somber habits of the Franciscans, of the trappers and of the pioneers, who will participate in the pageantry celebrating the Spanish reconquest of the historic city and the centenary of the famous Santa Fe Trail. For two hundred and ten years, in obedience to official decree of the governor, the Marquis de la Panuela, representing the Spanish crown, the anniversary of the city's deliverance has been observed with rejoicing and by an ecclesiastical procession, but it is only since the dedication of Santa Fe's fine new Art Museum that the pageantry has taken on a secular cast, typical of the history, the peoples, the genius of the great Southwest; it is only since the Fiesta has been given a capable maestro in Colonel Ralph E. Twitchell, the historian, that it has taken a place among the world's noted festival events, drawing each year a more numerous host who come like pilgrims to a famous shrrine from all parts of the globe. The 1922 Fiesta takes on added significance and more colorful and attractive features. An Indian Fair, the first to be held in Santa Fe, and one that will be unique in history, has the enthusiastic support of the Indian officials and schools as well as of the Indians themselves. These latter are sending their grateful acceptances for participation not only from the pueblos of the Rio Grande but from as far away as Moqui land in Arizona, Shiprock on the Navajo reservation, Dulce on the Jicarilla Apache reservation and even beyond. It was Miss Rose Dougan of Richmond, Indiana, who gave the first impetus to the idea of an Indian Fair by placing in trust with the First National Bank of Santa Fe a handsome sum the income from which is to be expended annually for prizes to the Indians bringing in the most handsome specimens of their handicrafts. The business men of Santa Fe have added a Thousand Dollars more this year for prizes. The School of American Research has consented to supervise the exhibits so that these will be true and noble, worthy of the fine traditions of Indian arts and handicrafts as they have been revealed in the extensive excavations and research carried on by the School. There will be in evidence at this Fair not only exhibits of the products of Indian skill and talent, but in booths along the main highway will be places in which silversmiths will be hammering out their ornaments, weavers at the looms weaving blankets in prismatic hues and in ancient symbolic designs, pottery makers deftly moulding, building up, decorating and polishing their artistic ware, craftsmen and artists whose ancestors wrought beautifully in this very region centuries before the coming of the paleface in 1539. Thus will be focused in the ancient city not only the history, but what is even more inspiring, the culture of a thousand years

and more, for the instruction, the edification, the joy of the throngs that will be as picturesque as the pageant itself.

Dr. Edgar L. Hewett, director of the Museum of New Mexico, with his staff, has made the Santa Fe Fiesta the occasion of bringing to the attention of the world the fact that America had developed drama, music, painting, poetry of tremendous beauty and dignity centuries before the coming of the white man. These men have suceeded in reviving and keeping true to their ancient form these primitive arts which are proving a source of inspiration to the large colony of artists and writers who have of late years made Santa Fe and near-by places their home, and who assist in giving the Fiesta its artistic splendour. Again this year, at the Fiesta, will be presented the socalled Indian dances, which, in reality, are fragments of religious drama handed down from generation to generation of devout and imaginative nature worshippers. Their symbolism, their rhythm, their costumes, their movements, their music, the sincerity and fervor with which they are staged, make these dramatic presentations unforgettable, especially when their significance is explained and becomes obvious as it does at the Fiesta. Those who come to Santa Fe Fiesta have the opportunity to live over a cycle of American culture history that has been rescued from oblivion.

The historic pageantry will be more brilliant than ever before. The years of experience under the same management, the gradual accumulation of properties, costumes and other material, enable the directors of each feature to stage episodes from the Spanish, Mexican, pioneer and more recent history, in the most realistic and picturesque manner. The entry of DeVargas and his armor clad conquerors into the city will be overwhelmingly impressive. The coming of the pathfinders, scouts and pioneers, the portrayal of such epic characters as Kit Carson and others associated with the thrilling days of the Santa Fe Trail, the presentation of original plays based on the witch trials at Nambe, the romance and tragedy of the thousand years of isolated history and prehistory, which were recorded in archives and in ruins just being brought to light again, all contribute material which make the Fiesta a spectacle unique not only in the United States but in all the world. Nowhere else are three days given up entirely by a community to the presentation of such events in such manner. It has been said by noted authority that one has not seen, nor can one know America, without having been a spectator, or better still, a participant, in the Santa Fe Fiesta. The preliminaries for the Fiesta were completed at an early date this year. In the patio of the Palace of the Governors—in the very heart of the City—has been built an out-of-door theater in characteristic Santa Fe architecture. The stage is spacious and the location ideal for the presentation of Indian drama, Spanish historical plays, the rendering of primitive and native music. Enclosed on two sides by the massive, historic and precious old building and by adobe walls on the other sides shut out are the turmoil of business and every day life, which however in Santa Fe is never prosaic.

This patio, itself the scene in early days of important events, will shelter and seat the multitude which will gather from far and near and even from beyond the seas, to witness and to take part in the Fiesta. Three days will be given to it, September 4, 5 and 6. Then will follow a three days session of the Southwest Division of the American Association for the Advancement of Science, at which will be elucidated some of the anthropological and archaeological features emphasized in the Fiesta. It will be the most important scientific gathering in the history of the Southwest, well worth while staying over for, even by such visitors who love most the gayety, the color, the exuberance of the Fiesta pageantry. How well planned the event, how harmonious and in keeping with its spirit are all details, is manifest even in the artistic and

dignified character given the publicity. In In this too, Santa Fe proves itself a "City Different." Gerald Cassidy, a noted member of the Santa Fe art and literary groups, has this year painted a series of historic posters which have just been exhibited in the Art Museum at Kansas City. They typify the outstanding characters and characterizations of the Fiesta. The figures, done in color, against vivid background, are of heroic size. They include DeVargas, the Conqueror; a Matachina Dancer from Cochiti; a Franciscan who eighty years before the landing of the Pilgrims at Plymouth Rock planted the cross in the wilds of New Mexico; the Director of the Fiesta in vaquero costume of velvet blue; a Corn Dancer from San Ildefonso, and other figures, most picturesque of all, perhaps, Kit Carson, whose association with the early days of the Santa Fe Trail make it especially appropriate to reproduce the poster as a cover design. In the historic processions, reviews and pantomimes this year, emphasis will be laid on the stirring events so graphically recorded in Colonel Twitchell's five volume "Facts of New Mexican History," the classic of Southwestern history, especially as those events had to do with the opening of traffic and pathmaking which culminated in the construction of the Santa Fe Railroad. As the writer is also the impresario, it goes without emphasis that the dramatic presentation will not err on the side of historic inaccuracy.

It must be remembered that the Fiesta has for its setting the quaintest, and from a historic and archaeological standpoint, the most unique city in the United States; that surrounding it and within easy distance are to be found some of the most stupendous mountain scenery in the Rockies, some of the most picturesque landmarks together with the remains of cliff and communal buildings which housed a great culture in the days when Europe was still in the shadow of the Dark Ages.—Santa Fe Magazine.

GIFTS AND BEQUESTS

Art Museum on College Campus.

Washburn College, Topeka, has received a gift of $50,000 for an art museum on the college campus. The benefactor is Joab Mulvane.

Huntington's Magnificent Gift.

Henry E. Huntington has announced that he will give his magnificent art collection and his library, said to be the finest in the world, to the public. With the gift goes Mr. Huntington's magnificent estate, San Marino, near Pasadena, and several million dollars, the income from which is to support and keep the collections intact for all time.

Penfield Scholarships.

By the will of Frederic C. Penfield, who last served the United States in Austria as ambassador, $80,000 each is left to New York University, the University of Pennsylvania and the Catholic University, for Penfield scholarships in diplomacy and international affairs.

Seymour Coman Research Fund.

By the will of Seymour Coman of Chicago, the University of Chicago is made trustee of his residuary estate, estimated to be approximately $145,000, the net income to be used for scientific research, with special reference to preventive medicine and the cause, prevention and cure of diseases. This bequest is to be known as the Seymour Coman Research Fund.

U. S. Gives Building for Museum.

Stevens Institute of Technology has secured from the United States government the two buildings erected by the Navy Department for the use of the steam engineering school conducted by the Navy at Stevens during the war. The smaller building has been remodeled to house the college library and the museum. One wing of the larger building has been

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PAUL A. F. WALTER, EDITOR.

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adapted as a laboratory for the department of electrical engineering. The U. S. government has paid back to the trustees of the Stevens Institute of Technology a tax of $45,750 paid by the original trustees on the bequest providing for the foundation and endowment of the institute in 1870.

Anonymous Gift to English College.

The gift of 100,000 pounds by an unnamed benefactor was announced by Lord Haldane on June 14 on the occasion of the laying of the foundation stone of the new University College, Nottingham, which is to form the nucleus of the East Midlands University. The buildings will be situated in a large park lying between Nottingham and Beeston. This was given by Sir Jesse Boot, who had already made donations amounting to 110,000 pounds.

IT IS WRITTEN

July "Poetry."

Albert Kreymborg, who has been a visitor in Santa Fe in recent years, is given the leading place in the July number of "Poetry." It is a phantasy, or rather an intermezzo, for Bee Knudsen under the title "Pianissimo." Anna Wickham contributes "King Alfred and the Peasant Woman," while Harriet Monroe, editor, prints "Notes of Travel" in free verse, being echoes of her recent western trip when she visited Santa Fe. The poem entitled "At O'Neill's Point, Grand Canon of Arizona." perhaps will make the strongest appeal to the readers in the southwest. It is as follows:

"Cardenas, I salute you!
You, marauding buccaneering Spaniard!
You, ragged and sworded lordling, slashing through to the Seven Cities of Cibola;
You, athirst in the desert, seeking to drink from the great river—
The mother of western seas, dear to your Hopi guides!
You, Cardenas, the Spaniard, three centuries before the next first white man,
You, with your handful of starvelings stood on this Rim of the Canon,
And looked down at flecks of water in the deeps,
Like yellow petals fallen.
You scrambled a few hundred feet down the sheer rock wall,
And knew you would never drink of that tawny torrent.
You gave it up, and thirsted, and cursed your guides.

"And your leader, Coronado, the adventurer,
Thought you mad when you told your story—
Mad of thirst in the desert,
Dreaming of loud deep rivers
In demon haunted caverns.

"But I believe you.
Here where I stand you stood—
On the rim of the world.
You saw these sky wrapt towers,
These terraced temples august and terrible.
And over them—over—
You gazed at the Celestial City,
And counted the steps of gods on its ramparts,
And saw the Great White Throne, all pearl and moonstone,
Beyond, through the turquoise gates."

Two poems by Rosamond Langbridge are in dialect. It is her first appearance in "Poetry." Miss Lola Ridge, the editor of "Broom," publishes three poems under the heading "In Russia." The editor, Miss Monroe, gives us a delightful essay on Shelley, the centenary of whose work is being celebrated. She also comments on the awarding of the Pulitzer prize of $1000 to the collective poems of Edwin Arlington Robinson, this being the first award ever granted to a poet under the Pulitzer bequest. Carlos Williams' new book, "Sour Grapes," is reviewed at length by Yvor Winters of Santa Fe. Other reviews are given to four volumes of Slavic poetry and to the poems "Dreams out of Darkness" and "Paul Verlaine."

American Anthropologist.

The most recent number of the "American Anthropologist," which is dated October to December, 1921, is just to hand. It gives in full the annual proceedings of the Anthropological Society of Washington and the American Ethnological Society Inc. At the latter meeting Dr. Clark Wissler spoke on recent explorations in the southwest with special reference to the Aztec ruin in New Mexico. The leading article is descriptive of "Aboriginal Tobaccos" and is from the pen of William Albert Setchell. E. E. V. Collocott writes on "The Supernatural in Tonga," and John Leonard Baer prints "A Preliminary Report on the So-called 'Bannerstones.'" "Egyptian Medicine: A Critical Study of Recent Claims" is an address delivered by T. Wingate Todd before the American Historical Association. Says the speaker: "As regards anatomy, the evidence of the papyri shows that the Egyptians knew of the locations of certain organs but had no understanding of their functions." The speaker also was sceptical as to the knowledge of therapeutics, surgery, and dentistry among the Egyptians. He says: "The only evidence for artificial teeth is a single case in which a number of teeth bound together with gold wire were found in a Roman tomb in Egypt. Ruffer asserts that this apparatus was merely for show and not for use since it could not possibly have been employed for mastication." In another place it is stated "The alleged amputation of limbs depends upon a statement of Larrey, which, as Finlayson points out, is probably a misunderstanding. Sacrificial amputation of the foreleg of a living bull calf is the only amputation for which there is evidence in Egypt." Finally he concludes: "The elaborate therapeusis of the Egyptians dwindles upon critical examination to collections of incantations and weird random mixtures of refuse with roots and other substances some of which latter were indeed utilized with increasing discrimination by the Greeks and are still to be found in modern pharmacopoeias."

"Spanish American Blocks."

"Cultura Hispano Americano" in its most recent issue prints the letters of Minister T. C. Moore from Bogota to Secretary of State Martin Van Buren during the year 1830. The program of the so-called Spanish-American block is outlined in detail. There are sixty-four paragraphs in this remarkable document.

American Magazine of Art.

"The American Magazine of Art" in its June number features "Tne Ancient Art of Tile Making" by Walter F. Wheeler. The article is richly illustrated. Four of the prize winners at the Carnegie Institute International Exhibition are reproduced in half tone. The Art Museum in Memphis, better known as the Brooks Memorial Gallery, is described and pictured. The Third International Print Makers' Exhibition in the Los Angeles Museum is reviewed by Howell C. Brown. Among the exhibitors was Gustave Baumann of the Santa Fe art colony, but with the exception of Birger Sandzen no American lithographers were represented.

American Indian Verse.

Nellie Barnes, instructor in English at the University of Kansas, has written a monograph on the characteristics of style of American Indian verse, and it is published by the University of Kansas as No. 4, Vol. II of its Humanistic Studies. The verse discussed by the author includes only forms preceding the coming of the white man. Reference is made to the translation of Indian verse by the late Mrs. Natalie Curtis Burlin, and to the publications of Alice C. Fletcher, Mrs. Mary Austin, and others who have done considerable work in the field of Indian poetry and song. The writer opens her essay with the bold statement "The American Indians are the poets of the cosmos. To them, this faith is the great reality. Although their literature is related to their material culture, it is more intimately a part of their spiritual and artistic development." She follows with a passage from the Omaha ritual, "The Introduction of the Child to the Cosmos," which Miss Fletcher has made familiar. The monograph is a notable and interesting contribution upon the subject. The bibliography, which is a valuable appendix, is quite extensive indicating that the theme has been made the subject of considerable study.

American Journal of Physical Anthropology.

"The American Journal of Physical Anthropology," edited by Dr. Ales Hrdlicka, continues a welcome visitor to the Museum library table. New discoveries of the Neandertal man at La Quina and La Ferrassie are described by George Grant McCurdy in the latest issue of the Journal. The assumption that the Neandertal had a flat, broad nose has been disproven by the discovery of the skull of an eight year old child. With the exception of the lower jaw the cranium is almost complete, and it shows that the Mousterian man had a well developed nasal bridge. Robert M. Woodbury contributes a statistical study on the statures and weights of children under six years of age. A total of 172,000 cards were tabulated. Boys were found to be slightly taller and heavier than girls of the same age, the difference being about a centimeter in height, half a kilogram in weight. Not only are boys heavier than girls of the same ages, but they are slightly heavier than girls of the same heights. Children of Scandinavian and German parentage are slightly taller and heavier, and girls of Italian parentage considerably shorter and lighter than the averages of all white children. Both in stature and weight, the averages for children in the rural communities are slightly above those in the urban communities. A remarkable human lower jaw from Peru is described and pictured by George Grant McCurdy of Yale University. Age changes in the scapula are discussed by William Washington Graves, and the incidence of the supracondyloid process in the insane is minutely analyzed by Lee D. Cady. The concluding article is descriptive of congenital deformities in drafted men, an interesting study by Harry L. Schurmier of Santa Barbara, California.

Boletin de la Union Americana.

"Boletin de la Union Panamericana," for July gives a brief character sketch of Dr. Marcelo T. De Alvear, the newly elected president of Argentine Republic, a half tone portrait being the frontispiece of the issue. Some space is given to the personnel of the Chile-Peru conference at Washington. The treaty between the United States of Columbia and the United States of America is briefly reviewed. The main contribution, however, is a history of ceramics in the United States. Other articles are on the conference of the women of Pan-America, a review of the courses given by the National University of Mexico, a description of the house of Maria, by Wilson Popenoe, who has been a visitor in Santa Fe, and a description of the new steamer Pan-America with its luxurious appointments for passengers.

July "International Studio."

"International Studio" for July is magnificently illustrated and printed. The colored reproductions are held in fine restraint and are among the most satisfactory thus far reproduced in America. This is also true of the half tones. There are the usual number of typical biographical and art reviews, although considerable space is given to art in handicrafts. "The Charm of Old Doorways" and "A Study of Evolution in Furniture Design" by famous French cabinet makers are especially notable. "Philadelphia's Art Week" and the chapter on "Ancient Chinese Art" are contrasted with an essay on "Principles of Modern German Art" and "The Lessons of German Applied Art." Among the biographical studies are "From Brick Layer to Sculptor," being a critique of the wood carving, or rather wood sculpture, of Ben Anderson. "George Fullers' Pictures," "Neil Carlson as Painter and Teacher," "Jean Marchand, the Neo-Classicist," and "Einer, Master of the Silhouette," and other contributions.

Arrow Points tor July.

"Arrow Points" for July, issued by the Anthropological Society, features present day place names suggesting aboriginal influence in Macon County, Alabama. Interesting too is an article on the Indian costumes taken from the notes of the journal of a German traveler of 1826. The illustrations include a score of drawings of stone pipes from the McEwen collections.

MUSEUMS AND GALLERIES

British Museum Policy.

The British Museum policy as outlined in abstract by Sir Frederic Kenyon Director of the British Museum, is printed in the latest issue of the Museum Journal published by the University at Philadelphia. It dwells especially upon the subject of international archaeology the conclusion being that "in matters of archaeology, international jealousies should be ruled out. The civilizations of the ancient world are the common heritage of the modern nations. The fact that a European nation is administering a portion of Asia or Africa does not give it the right to exclude members of these nations from all share in the work of exploration or in the products of such exploration; and if any nation were to claim such exclusive rights in the territories under its control, that should be a sufficient reason for refusing to allow it the privilege of working in the area controlled by other nations." The speaker says further: "Our duty is not ended when we have thrown open the gates for international activities in the areas committed to our charge. It is likewise our own duty to be foremost in undertaking such activities ourselves. It would be a shame to us if we permit other nations to do all the work in countries such as Palestine and Egypt and Mesopotamia or if we failed to do our share in the further exploration of Greek lands. The times are difficult for all work which needs money, and our Government does not take the same view as other European Governments of the value to a nation of such contributions to knowledge and civilization. All the more is it the duty of societies such as our own, on which falls the representation of our country in these spheres of activity, to take up the burden courageously, and to lose no opportunity of bringing home to others the greatness of the need, and the high privilege of assisting to enlarge the heritage of the past, and to increase the intellectual wealth of the human race." The number is again most beautifully illustrated, both in half tone and in color. The leading articles are: "Arabic Art" George Bryan Gordon; "Beth-Shean" by Clarence S. Fisher; "Recent Discovery of Ancient Wampum Belts" William Curtis Farabee; "Land Otter Man" by Louis Shotridge; "Five Royal Seal

Cylinders" by Leon LeGrain; and "Stories on Greek Vases" by Eleanor F. Rambo.

Louisiana State Museum.

The biennial report of the Board of Curators of the Louisiana State Museum shows expenditures for the past year of almost $18,000, to which the state appropriation contributed $17,500. The accessions during the past year covered 18,776 specimens. A total valuation of assets nears the half million dollar mark. Like the Museum at Santa Fe, the range covered by the Louisiana Museum includes art, history and archaeology. An unusual part of the printed report is a sketch partly biographical of the art and artists of New Orleans since colonial times. The Museum reports a total of 275.000 visitors in the two years covered by the report.

IN THE FIELD

Chaco Canyon Expedition.

Mr. F. M. Goodwin, Assistant Secretary of the Department of the Interior, writes as follows to the Director of the Museum:

"We have your letter inclosing a proof of your excavations of the School of American Research at Chaco Canyon, N. M. conducted during the season of 1921 under their permit heretofore issued by this Department, under the regulations prescribed by the act of June 8, 1906 (34 Statutes 225). This report is not only exceedingly interesting but is very well illustrated by photographs. It will be placed on file for future reference." In the forthcoming number of "Art and Archaeology" a portion of this report will be printed.

Jemez Expedition

The Jemez expedition under Mr. Lansing Bloom reports that the mission ruins at Jemez Hot Springs, acquired by the School of American Research, have been excavated on the west side up to the chancel. The seven stations on the west side are uncovered. They were adobe pilasters about 18 inches square and two feet high. The pilasters show frieze decorations of two periods and a lower floor goes with the oldest plaster. Copies of this decoration have been made by the expedition.

Mexican Archaeology.

To the editor of Science: A somewhat inaccurate account of the communication on "Recent archaeological discoveries in Mexico" that I made to the Royal Anthropological Society in London on November 22, 1921, having been reprinted in Science (April 7, 1922) from Nature, I would be obliged if you would permit me to refer those interested in the subject to the exact report of my text printed in Man (January, 1922) to rectify the following inaccuracies:

It was in 1909, not "in 1920" that specimens of the sub-gravel type were first brought to my notice. It was in the great pyramid of the Sun at Teotihuacan and not in the recently uncovered and reconstructed "small pyramid" that Senor Gamio pierced a tunnel. It was an age of two thousand years and not of "twenty thousand years" that the late distinguished volcanist, Dr. Temple Anderson, tentatively assigned to the lava bed at Coyocacan under which a second type of clay figurines was discovered. In his remarks Mr. T. A. Joyce referred to a figurine acquired by the British Museum "from Michoacan, Mexico," and not from "Ecuador." Zelia Nuttall.

Pennsylvania Museum Expeditions.

A concession at Thebes has been granted to the Eckley B. Coxe expedition of the University of Pennsylvania. Robert Burkitt of the same university is continuing his investigations in Guatemala, especially in the native languages, customs and folk lore.

Investigating the Huastec Indians.

Dr. Rudolf Schuller received a com-

mission from the Mexican government to study the culture and the social structure of the Huastec Indians and expects to give three months to field investigations.

EXHIBITS AND LECTURES

Nebraska Art Exhibit.

The Nebraska Art Association for the firsr time in its history made the annual exhibition in the gallery of the School of Fine Arts free to the public. This resulted in a greatly increased attendance. Musical programs, gallery teas, and art talks were features during the time of the exhibit.

Los Cinco Pintores.

Los Cinco Pintores had a most attractive exhibit of water colors and pastels in the First National Bank in Santa Fe during the month of June. The exhibit included not only landscapes but several admirable genre pictures, especially "The Gossips" and "The Miracle" by Walter E. Murk. W. H. Shuster contributed several very fine landscapes in the modern vein as did Willard Nash. Several pastels by Fremont Ellis proved very popular. Crayon drawings in color by J. G. Bakos were characteristic of his genius. The exhibit supplemented the larger one in oils at the Museum which was hung early in July.

Chapman on Lecture Tour.

Kenneth M. Chapman, of the Museum staff, during the latter part of June delivered lectures at Silver City, El Paso and other points, choosing for his subject "Pueblo Design and Handicrafts."

Catalogue of New Society.

The Museum library is in receipt of the artistically printed catalogue of the Second Annual Exhibition of the New Society of Artists held in New York City. The catalogue among its half tone reproductions has the painting of Randall Davey entitled "Mexican Woman," which was exhibited in the Museum at Santa Fe. Among other reproductions by artists who have painted here are "Christine," by Robert Henri, and "Day in August," by Leon Kroll. Mr. Henri is represented by two, John Sloan by three, Maurice Sterne by one, Randall Davey by three, George Bellows by one, and Leon Kroll by two paintings. The catalogue is one of the most interesting in the collection of the Museum Library.

PAINTERS AND SCULPTORS

Artists at San Juan Dance.

The dance at San Juan Indian pueblo attracted the usual number of Santa Fe visitors from the artist colony. Among those who motored out were Mr. and Mrs. Applegate, with their guests from Illinois; Miss Gwendolin Meux and Miss Cicely Richards of London; Mr. Bakos, Miss Rush, Witter Bynner and guests. Many of the visitors had luncheon at San Gabriel ranch at Alcalde after the dance.

Summer Exhibitions.

New Mexico is well represented in the eastern summer exhibitions. At the Cincinnati Museum Robert Henri is represented by several of his vivid canvasses. He is also showing in the museum at Cleveland, where his "Agnes," a wistful little girl, is attracting attention. Walter Ufer, of Taos, is showing in the Cincinnati exhibition also. While in Cleveland the writer for the Art News says of the museum exhibition: "A gorgeous scene from New Mexico, by Ernest Blumenschein and Walter Ufer's 'Land of the Rockies' are some of the many notable oils just put on view." John Sloan shows his well known "Tammany Hall," a remarkable night study, and Victor Higgins, of Taos, by his subtle canvas, "Reflected Lights."

Camera Studies of the Southwest.

The St. Louis Globe Democrat of June 18 has a full page rotogravure of "Bits of Pueblo Life—Fine Camera Studies of Indians of the Southwest," by

Ewing Galloway of New York. The Taos pueblo is shown with the caption: "The Original Apartment House is in New Mexico." Other photographs are of pueblo street scenes, Navajo weavers, Pueblo women baking bread, and other scenes familiar to us, but novel to those who have not been in the southwest.

Roerich Exhibit at Indianapolis.

At the Herron Art Institute, Indianapolis, is being shown an exhibition by Prof. Nicholas Roerich, who spent the summer in Santa Fe last year. It is reported that this exhibition is considered by many to be the greatest individual exhibition ever held in Indianapolis, with the exception of the Zuloaga exhibition, there being 174 paintings in the exhibition.

MUSEUM EVENTS

Two Notable Exhibits.

The new summer exhibits in the galleries of the Santa Fe Museum include three alcoves of paintings by Los Cinco Pintores and an overflowing alcove of western pictures by Mrs. J. Vennerstroem Cannon. The former exhibit was opened with a reception by the Santa Fe Arts Club given in honor of the five young painters: Willard Nash, William Schuster, W. E. Murk, J. G. Bakos and Fremont Ellis. The reception brought together socially for the evening at the Museum, the painters, the writers, the art lovers of Santa Fe. The five artists who thus signalized the opening of their second annual exhibit have just completed a group of five adobe houses in New Mexico architectural style on Camino del Monte Sol overlooking the City of Sante Fe and the great mountain ranges that overshadow the City with their grandeur. While the trend of their work is modern, it is at the same time individualistic and while there is coherence in the exhibit, each artist dares to be himself. Schuster stresses mass rather than form, emotion rather than color. Such landscapes as "Dawn" and "Rain Cloud" appeal because of their subtle verity, bringing conviction that the spectator has somewhere at some time had a moment of which the painting is a recapitulation, caught as it were on the wing. Schuster's portraits are stark realism with characterization, however, that glorifies the realism. His "Eagle Dance" and "Men at Rest" are epic in their conception and execution. Nash is more of an idealist, a striver after sheer beeauty along the path of modern expressionism. His landscapes, one in copper and the other in silver-colored frame, and both exhibited under the title "Organization", are delicately wrought, in a spirit of harmony revealing the poet. His "Chrysis" a nude, has unusual quality which includes imagination. The work of J. G. Bakos and W. E. Murk gravitates in the direction of the dramatic although with a simplicity that portends the master. Bakos in his "Passing Cloud" and "Moonlight" has achieved impressive results with a paucity of color and line characteristic of most of his work. Murk in his "The Baile" is starkly, if not grossly, realistic. His "Lumbermen" will strike a more sympathetic response among visitors to the galleries. Fremont Ellis exhibits by far the most ambitious work he has as yet accomplished and shows in such canvasses as "En las Ancas" the influence of some of the better known men who come to Santa Fe to paint, and without surrendering a whit of his own spontaneous, native ability. His "Guadalupe Church" and "La Noria" are snowscapes along more academic lines and therefore please the average visitor most.

The paintings of Mrs Cannon, including marines of the Pacific Coast, paintings of the Arizona desert among which "The Grand Canyon" and "Las Matachinas Yaquis" are especially fine, street scenes in San Francisco and New York, beautifully lighted interiors and still lifes indicating a versatility to which however neither technique nor thorough craftsmanship are sacrificed. It is an altogether pleasing exhibit, in theme, composition, and color.

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EAGLE DANCE AT SAN ILDEFONSO

From Painting by Louise Crow



PAGEANT OF ENTRY OF DE VARGAS INTO SANTA FE AT SANTA FE FIESTA,

From Twitchell's "Leading Facts in New Mexican History."

FIRE WORSHIP OF THE HOPI INDIANS

THE annual report of the Smithsonian Institution for 1920, which is just from the press, prints a monograph by Dr. J. Walter Fewkes on "Fire Worship of the Hopi Indians." It is illustrated with 13 plates that make the text doubly interesting. Dr. Fewkes undertakes to compare the archaeological indications of fire worship, as found in the Mississippi valley and elsewhere. with the modern fire ceremony among the Hopis. He has come to the conclusion that "The ethnology of the historic Indians now furnishes a necessary preparation for an interpretation of prehistoric remains found in the cliff dwellings and the ancient pueblos, for there is much material in these ruins which is identical with that still in use or which was in use a few decades ago among living descendants." He says further: "It can hardly be questioned that the worship of fire as well as of the sun is fundamental among the Hopi and extends back in history even to the time when the culture of the human race originated. The primary object of Hopi ceremonies is shown by the prayers at the winter solstice ceremony when many sacred feathers or symbolic prayer offerings are tied to almost everything the Hopi desires — human beings, horses, donkeys, clay imitations of sheep, goats, rabbits, antelopes, deer, peach trees, imitations of eagle eggs, etc. The wish expressed when one of these stringed prayer feathers is presented to an individual is revealed in the following words of the giver: 'May Katcinas grant you all blessings,' and blessings among the Hopi always mean that crops may grow and that life may be perpetuated and increased. There is likewise a connection of morality with some of their prayers. I have often heard the priests halt as they droned over their ritualistic songs and exclaim, 'Whose heart is bad? Whose words are leaving the straight path?' and then they sorrowfully resumed their songs, showing a connection of conduct to the efficacy of their prayers, but as a rule material good is the aim and ethical conduct is secondary. When they say, 'Whose heart is bad?' they may mean, 'Who is not doing his prescribed ceremonial duty and through this neglect is thereby rendering the whole ceremony futile?'"

"Accompanying fire worship, or more accurately speaking, the worship of the magic power of life as exemplified in fire, is its curative power, claimed by those who maintain that since they are able to create fire they can likewise control it. The Hopi and Tewa both say that in former days, in the performance of similar dances in the open, they even excelled the Navajo fire dance." However, Dr. Fewkes questions this assertion. The November fire rites and attendant festival at Walpi extend over nine active days and nights. The new fire is ignited in one of the kivas by friction, and is transferred by means of torches to the other four kivas in the pueblo. A few uninitiated men and all women and children are debarred entrance into the kiva during the new fire rite, but almost every male in the village takes part in the ceremony. Quoting further from Dr. Fewkes' report: "The new fire ceremony is not only the most complicated among the Hopi but its many component rites are the most difficult to explain. The old chief once told me, 'There are many things in this ceremony that I might explain to you if you could only understand them, but you cannot.' Alas, too true! The author believes the mind of the white man is unable to think along the lines of the untutored Indian and therefore it is most difficult for an Indian to explain esoteric

things to an ethnologist. There is probably no more complicated or solemn ceremony in the whole Hopi ritual than that of the new fire. On the day when this fire is kindled all other fires in the pueblo are extinguished, and the streets are dark and deserted. The women and children secrete themselves in the houses and most of the men of the place are in the kivas engaged in the rites. All the trails to the pueblo are symbolically closed; no living thing is suffered to enter the place. Prayer meal is sprinkled across the pathway. No one is allowed to cross this mark with impunity, a custom which is very old, having been described by Castaneda in his account of the events that took place when the Spaniards under Tobar approached Awatobi in 1540. Formerly anyone who passed a closed trail was liable to be killed, but now no knowing one enters or leaves a pueblo thus closed. On the day the fire is made piles of fuel are deposited in all kivas and households, to be lighted after the sacred flame has been ignited. The fire is sacred; it was not allowed to go out until the close of the festival, and no one might profane it by secular uses."

Dr. Fewkes then describes the ceremonies of the nine days, picturing the paraphernalia and symbols employed. He follows with a description of wooden and stone figures which he says represent the gods of germination: "Many references to this supernatural occur in legends, and the cult is strong in all the Hopi pueblos, especially at the time of the new fire ceremony. The many other rites performed with these objects indicate that they are regarded with great reverence. They are survivals of very ancient idols, as several similar objects made of stone found in cliff ruins on the Mesa Verde are so similar in form that they have been regarded as practically the same. It may be said that this form of idol is the only one used in common by cliff dwellers and modern Hopi. The upright stone slab called the Butterfly Virgin that stands back of the antelope altar in the Walpi snake dance, appears to be typical of primitive pueblos unaffected by white influence. Possibly the cliff dwellers formerly had elaborate altars, the stone idols of which they carried away when they deserted their dwellings. Fire worship of the Hopi, as shown by objective and other evidence, originated in the most remote past, long before several other specialized cultural features, and possibly before the cultural modifications which now designate this tribe had developed. It may be said that it had a prominent place in the dawn of religious custom and beliefs. The culture of the Hopi Indians is wholly American. It is founded on the food supply, maize, a cereal that America gave to the world, and shows the result of centuries of modification. The myths and rituals recognize unmistakably the dependence of their culture on this plant. They designate corn as their mother; the baby when 20 days old is dedicated to the sun and has an ear of corn tied to its breast. A boy initiated into the tribe has an ear of corn for his mother. Every novice initiated into a religious fraternity has, as his symbolic mother, an ear of corn. The symbol of chieftainship of a religious fraternity is an ear of corn. Idols of the corn maid appear on many altars. The Hopi Fire God sometimes carries a planting stick, showing an intimate relation with planting. His personification in the sacred room goes thro the act of planting; prayers being said to him for the successful germination of corn and other seeds.

"We are able to trace the evolution of the fire cult from its earliest stage among the cliff dwellers to the modern pueblos. There is evidence that the building in the Mesa Verde identified as a fire temple was not a habitation. No household implements were found in the extensive excavations made in its court or rooms, and its architectural form is unique. There was no evidence of former grinding bins, no fragments of pottery, no domiciliary utensils. There was nothing in the debris to show that man ever inhabited it. The

existence in the court of a central fireplace full of ashes, and the character of paintings on the walls recalling symbols that have survived in the New Fire rite of the Hopi and other pueblo tribes, are the positive evidences of its former use. This building was a fire temple devoted to the fire cult, having a special room for kindling the new fire and a fire pit in the court for public dances connected with fire. Several fire drills have been found in the debris of cliff dwellers' rooms and one of the fire hearths was found in a cave near the fire temple last summer. These implements are identical with those still used in the kindling of the new fire at Walpi. The discovery of this fire temple opens a new page in cliff dweller culture.

"Mr. Frazer rightly styled it 'one of the most striking ceremonies the world has ever witnessed. That the fire worship of Mexico, for all its gorgeous and awful pageantry, sprang from the fire on the domestic hearth may be inferred from the Mexican custom, like the old Italian, Greek, Slavonic and modern Hindu custom, of throwing food and drink into the fire before a meal. The same primitive offering to the fire was common among the savage redskins who never developed an elaborate religious ritual like that of barbarous Mexico.' It was a custom among the Hopi up to 20 years ago, and may be today, to make an offering of food and meal to the earth before certain secular and religious feasts. Fire worship is believed to be the oldest cult of the Hopi Indians, possibly antedating sun and earth worship, dating back to the dawn of culture, to an epoch long anterior to the time when their ancestors came to the deserts of northern Arizona. Some of the objects used today have been inherited from a time when the Hopi lived in cliff houses. Several buildings that may have been used as fire temples have been reported from the southwest, among which may be mentioned the Hopi ruin called Fire House, the Great Kiva at Aztec, the lower House at Yucca National Monument, numerous 'great kivas' in the Chaco Canyon, and other ruins."

HEBREW DELUGE STORY

A Hebrew Deluge Story in Cuneiform: and other Epic Fragments in the Pierpont Morgan Library. By Albert T. Clay, Member Managing Committee School of American Research. New Haven: Yale University Press.

THIS handsomely made volume, the latest in the Yale Series of Oriental Research, presents the story, with its historical implications and ramifications and in the forms it took in different epochs, of an ancient Hebrew tradition concerning the deluge written in cuneiform upon tablets in the Pierpont Morgan library and elsewhere. Along with it are presented also translations, discussions and comparisons of the cuneiform inscriptions upon several other fragments in the Morgan collection. The author, who is professor of Assyriology and Babylonian Literature in Yale University and a foremost authority upon archaeological research in that region, is editor of the Babylonian records in the Morgan Library.

Professor Clay explains that the tradition he here presents is not a new discovery, the first translation of the inscription having been published a quarter century ago. But because of that translation having been made from a faulty copy and because of the new light cast upon the tradition by recent discoveries he believes the importance of the tablet has

been greatly increased. The inscription, as it can now be understood, and other facts recently established, make it necessary, he declares, to abandon the prevailing view that the Hebrew traditions were borrowed from Babylonia. Professor Clay rejects entirely the theory that the Semites in ancient Syria and Babylonia, including the Hebrews, had an Arabian origin, and believes it to be baseless. On the contrary, he is convinced that the people and the traditions of the Hebrews were indigenous in the land of the Amorites; that is, Amurru, the region between Babylonia and the Mediterranean, and that the antiquity of their culture is very great; as high as that of Egypt or Babylonia. He believes also that the patriarchs and other familiar biblical characters of the Old Testament were historical personages.

The inscriptions he discusses in this monograph and others he has studied convince him that it is possible to carry historical time in that part of the Orient back as far as between 4,000 and 5,000 years B. C.

Among the historical documents found at Nippur there has come to light more than one effort on the part of ancient scribes, who lived prior to the time of Abraham, to give a history of the world, beginning with a creation story, the building of cities, a deluge story, and dynastic lists extending to the time the tablets were written. * * * Moreover, the knowledge that the Babylonians had several creation myths and more than one version of the deluge parallels what the literary analysis of the Pentateuch had long ago determined, namely, that in the Old Testament there are two creation stories and two of the flood, as well as other duplicate traditions, such as are found in the Babylonian libraries of their great temples. And further, the discovery that the Atra-hasis epic is of Amorite origin gives us another West Semitic or Hebrew tradition of the deluge.

This Atra-hasis epic which Professor Clay describes as a very ancient Hebrew or Amorite deluge story, includes that told in part by the Morgan tablets. In the British Museum are tablets presenting a later and more extended version which is a redaction made more than a thousand years later and used for incantation purposes. It is the so called "Ea and Atra-hasis Legend." In the appendix Professor Clay gives transliterations and translations of all the versions of this deluge story, both cuneiform and Greek, and also seven page plates from photographs of the original tablets, of the size of the originals. Atra-hasis is the hero of the deluge story and Ea was an Amorite god, the second in their triad, Ilu, Ea and Adad, and was the lord of the earth, the rivers, the wells, the springs, and the waters beneath the earth. The inscription on the earliest dated fragment, that in the Morgan Library collection, tells of a famine that preceded the deluge and says it was copied in 1966 B. C. from a still earlier inscription. Here are some lines from it in Professor Clay's translation:

The land had become great; the people had multiplied.
The land like a bull had become satiated.
In their assemblage God was absent.
* * * heard their clamor.
He said to the great gods,
Those observing the clamor of men,
In their assemblage he spoke of desolations.

* * * * * * *

Let the wind blow,
Let it drive mightily.

Let the clouds be held back,
Let the field withhold its fertility.
On the morrow let him cause it to rain mightily,
Let him cause it to rain a tempest,
Let it come upon the field like a thief.

The late redaction of the Atra-hasis epic intimates that the people practiced cannibalism during the long famine which

preceded the flood. After describing five years of famine it continues:

When the sixth year arrives they prepare
the daughter for a meal,
For morsels they prepare the child,
One house devours another,
The people live by violence.

The god Enlil, tired of the clamor of men and determined to destroy them, sent diseases in the trail of famine, "sickness, headache, malaria, calamity" being several times mentioned by the scribe. Then Atra-hasis, the wise man, turned his thoughts to Ea. his lord, and begged him to save mankind.

Professor Clay summarizes the conclusions to which his studies of recent discoveries have led him as follows:

First, while Arabs have always filtered into adjacent lands there is no basis for the theory that within the period covered by the written history of man the inhabitants of Syria, Mesopotamia and Babylonia were dependent upon Arabia for their Semites and their culture; on the contrary, the Semites in Syria and Mesopotamia had an indigenous existence and civilization which synchronizes with the earliest known in Babylonia and Egypt. Second, that the position of the Pan-Babylonists, namely, that Israel's culture and religion was of Babylonian origin, is without foundation for the culture is indigenous, excepting the interchange of cultural elements which ordinarily takes place between neighboring peoples.

And he is emphatic in his conviction that certain biblical or Babylonian characters can no longer be relegated to the region of myth. "It cannot," he declares, "be shown from the literature of the ancients that in the Semitic world a single god ever became a mortal." On the contrary, he says, "We find a process analagous to what took place in Greece and elsewhere: epics and traditions were directly based on historical personages; many deities have already turned out to be deified persons, especially kings."—New York Times.

EXHIBITS AND CONVENTIONS

Textiles from Morocco.

"Some Textiles from Morocco," is the title of an illustrated essay by Denman W. Ross published in the latest issue of the Museum of Fine Arts Bulletin of Boston. Mr. Ross had gone to Morocco to purchase textiles for the museum collection but found that collectors had left very little in the section that he visited. However, he obtained a number of fine specimens, including silk fabrics produced for the ladies of the harem, to be worn with jewelry of gold and precious stones, to give pleasure to the wearer and to her lord and master. One of the embroideries illustrated shows the hands of Fatima, the daughter of Mohammed, whom he considered the perfect woman. The value of these hands in textile fabrics is that they protect the wearer from the evil eye. Most of the designs go back to the fifteenth century, although the weaving in some instances was done in comparatively recent times. Certain approved designs were reproduced without change again and again through a long period of time. The weaving was done on the old hand looms and the love of strong contrasts of color and brilliant effects harks back many years to the very beginning of art. Says the writer: "The ladies of Fez, when they appear in public places—when shopping, for example, in the souks or bazars—are always so covered up that they cannot be seen. It is difficult, therefore, to know what the effect of the Moroccan textiles is when they are seen in rhe harem and on the roof tops, which are reserved for the women and children. I had a rare opportunity on the evening before Ramadan. I was in a high place overlooking more than half of the city of Fez, and I could see the women in great numbers near and far. They were looking out for the silver crescent of a new moon. On the white roofs of white buildings and in the

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twilight they appeared like blooming flowers; like purple and crimson roses; like marigolds of orange and yellow; like primroses of a pale lemon yellow. There were beautiful greens as of green leaves and all the colors of sweet peas and of dahlias. It was a sight to see—until it passed away in the darkness of the night."

Peruvian Artist Exhibits.

The exhibit by Francisco Gonzales Gamarra of Cuzco, Peru, at the National Museum, Washington, was a most pleasing one. Senor Gamarra studied art under his father and later received a degree in philosophy from the National University, his theme being a careful archaeological study and reproduction of prehistoric decorative designs of Peru. These designs formed part of the exhibition at Washington, which also includes water colors, etchings and studies in oil of native scenes and characters in Cuzco and Lima. Many of the old types are preserved in these paintings. One of these is a young Indian girl of rare beauty, with delicate features, black hair, deep expressive eyes, and representative of the vestal virgins formerly chosen for ceremonial functions. The Cathedral of Cuzco, as shown in one of the etchings, is one of the most beautiful examples of early Latin-American architecture. Its construction required seventy years, and its decoration represents the work of both Spaniards and Peruvians. A market scene in an Indian village shows something of the spirited native character.

Annual A. A. A. S. Meeting.

The principal railroads have granted a rate of one and one-half of the regular tariff for the round trip to Boston during the annual meeting of the American Association for the Advancement of Science December 26th to 30th.

International Water Color Exhibit.

Eleven nations were represented in the International Exhibit of Water Color and Tempora Painting at the Art Institute of Chicago. Eleven nations were represented, including, English, French, German, Hungarian, Czecho-Slovak, Scandinavian, Japanese and American groups.

Exhibit by Women Painters.

The annual exhibit of the National Association of Women Painters and Sculptors in the Memorial Hall of the Parrish Art Museum in Southampton closed on July 22d. The exhibit was delightfully representative and decorative.

Greenwich Exhibit.

The sixth annual summer exhibition of the Greenwich Society of Artists will continue until October 15th in the Bruce Memorial Park. Paintings, 60 in number, sculptures numbering 16, and numerous drawings and etchings together with several colorful pieces of luster ware are on exhibit.

GIFTS AND BEQUESTS

Million Dollar Recreational Center.

A million dollar building to be used as a center for the social and recreational life of the students at Cornell University will be given by Mrs. Dorothy Whitney

Straight, according to a recent announcement.

Memorial Scholarships.

James H. Lockhart of Pittsburg, Pa., announces a gift of $100,000 for the endowment of scholarships in memory of his father, Charles Lockhart.

Historical Museum for Norwich.

Leonard G. Bolingbroke has presented to the city of Norwich, England, an old city merchant's house with fifteenth century banqueting hall together with his collection of old domestic appliances illustrative of the various phases of a middle class Englishman's house during the last five centuries as a nucleus for a historical museum.

Big Reflecting Telescope.

Prof. M. H. Perkins, for twenty-five years an instructor in mathematics, has presented $250,000 to Ohio Wesleyan University for a reflecting telescope in the Perkins Observatory. There are only two reflecting telescopes which will exceed this instrument in size. It will take three years to install it.

For University at Manila.

The sum of $2,500,000 has been appropriated for the erection of a huge concrete building to house all the collecions of the University of St. Thomas in Manila, Philippine Islands.

Donated by State Senator Kaseman.

State Senator George Kaseman has presented to the Museum of New Mexico and the School of American Research a pit car and other necessary equipment for the excavation work at Jemez. The gift is a very acceptable one and will be of much assistance in the work.

Three Universities are Beneficiaries.

Under the will of Mrs. Ann M. Swift, the University of Chicago and Northwestern University received a total of $200,000, while the American University of Washington receives $25,000.

Million Francs for Paris Academy.

By the will of the late Prince Albert of Monaco, a million francs has been bequeathed to the Paris Academy of Science.

SCULPTORS AND PAINTERS

Parsons Landscape Sold.

The fine landscape by Sheldon Parsons of the Santa Fe art colony which has been on exhibit the past few weeks in the First National Bank lobby at Santa Fe has been purchased by Mr. Jan Van Houten of Raton and has been shipped to that place.

Painting at Cochiti

Leon Gaspard and Burt Harwood of the Taos art colony went to Cochiti in time for the annual dance on July 14th and expected to spend several weeks in and about that pueblo.

ACKNOWLEDGMENTS

DUES PAID.

Santa Fe Society.

Dr. F. E. Mera, Mrs. Jacob Weltmer, Ellis D. Gates, George C. Fraser, Frank F. Gormley, Cony T. Brown, Paul A. F. Walter, Arthur S. Parker.

Subscribing Members.

F. A. Geis.

New Mexico Society.

Sarah E. Linney, P. B. Hardy, Herbert K. Stockton, Mrs. Karl Krippendorf, Mrs. Ruth Jewell, Mrs. Geo. S. Valliant, Joe Mills, J. Grassick, Mrs. Herman J. Hall, Percival Brooks Coffin, Miss Mary P. Winsor, Robert Ezra Parks, T. Mitchell Prudden, Chas. A Gianini, Hon. J. G. Fitch, Miss Amy Putnam, W. H. Jackson.

Art Week--Philadelphia's Innovation

THE SIGNIFICANCE OF A UNIQUE EVENT, AND WHAT IT ACCOMPLISHED IN BRINGING ART TO THE PEOPLE

By MARGARET MONTGOMERY IN THE JULY INTERNATIONAL STUDIO

BETWEEN April 22 and April 29, in the present year of grace the artists and people of the city of Philadelphia created an art event that probably has no parallel in history, This was the function styled "Art Week," designed to bring art into a closer relation to the people through the medium of the display of paintings, sculptures and the applied arts under conditions of publicity unknown to regular exhibitions, through lectures and discussions in formal meetings, and in the informality of public halls and school rooms.

In the golden age of Athens and Florence, life must have been lived under condition that would make those Grecian and Italian cities appear like perpetual and ever present art exhibitions to men and women of today, although to the Greeks and Florentines their existence must have been as matter of fact as contemporary life in any modern town. The social history of almost any country would show great art fetes to which a single day was devoted, but these would be nations with an older record than ours and with an artistic tradition deeply rooted in the lives of the people. But it is doubtful if any land, in its most utilitarian phase of development (such as our country is going through), can point to so unique an artistic, social, commercial and civic demonstration as Philadelphia made in those epochal eight days in April.

For this artistic phenomena is not one to be brushed lightly aside as a manifestation of the American mania for special "drive weeks." Nor is it of less importance than a solemn convention of an art federation which merely discusses what the artists and the people of Philadelphia made reality. It was this quality of reality which gave to Art Week its most profound significance, a reality that embraced the children in school, the merchant who offered his show windows for use as a temporary art gallery, the workers in stores and offices who fed their wearied spirits and bodies at the noon hour and on going home from work with long and unaccustomed draughts of "seeing pictures," the mothers and fathers of the children who contributed to the displays of school art, and the public officials interested in the fame and progress of their city. Indeed this living reality of art spread its influence so far that Chicago, Syracuse and St. Louis asked permission to send civic representatives to study the working out of the plans for the Art Week.

To one man with the long held idea that there should be a more intimate relation between the artists and the people is the idea of Art Week due, and with the original help of twelve men and fourteen women it was accomplishd. It is a matter of record that once a year, for the past three years, Richard T. Dooner, of the Fellowship of Pennsylvania Academy, has proposed to the members of that organization that they should hold "at homes" in their studios on a specified day or a number of days to encourage this closer relation of artists and people. It is also a matter of record that no action was ever taken on this motion, based on

the desire to establish a more intimate relation between the men and women who create art and that public to whom art is more or less mysterious and far removed in thought from any connection with their daily lives.

In Mr. Dooner's breast appears to dwell the spirit of the soldiers in the World War who invariably responded to the chorused query, "Are we down hearted?" with a vociferous "No!" Failing in his appeal to the Academy, he invited a group of men and women artists to meet in his studio and discuss his plans as a general and civic art group movement, to which was added the scheme of turning the shop windows of Chestnut street into art galleries for a week. Twenty-six responded and to the efforts of this group of pioneers there was added the co-operation of all the art organizations of Philadelphia. Mr. Dooner soon found himself to be the fond parent of a child so lusty it was difficult to manage.

The original group comprised Herbert Pullinger, Frank Reed Whiteside, Julius Block, Morris Molarsky, Nicola D'Ascenzo, H. Devitt Welsh, J. Frank Copeland, Richard Blossom Farley, Frederick Nunn, Joseph Sacks, Yarnell Abbot, Howard Patterson, Mrs. Isabel Branson Cartwright, Miss Beatrice Fenton, Miss Corinne Pauli, Miss Edith McMutrie, Miss Johanna Boericke, Mrs. Fern I. Coppedge, Miss Catherine Patton, Miss Katherine L. Farrel, Mrs. Clara N. Madeira, Miss Janet Wheeler, Miss A. Margaretta Archambault, Mrs. Juliet White Gross, Miss Mary Butler and Miss Elizabeth F. Washington.

The comparatively limited scope of the original plan broadened out, to the end that every public activity in Philadelphia was included in Art Week and its dominant purpose in making products of the fine arts real and intimate things for the people to understand and take to themselves and to their homes as a practical part of their daily lives. On the Sunday of Art Week ministers discoursed on art in relation to religion in many churches throughout the city; and on Sunday night a forum was conducted in the Academy of Music at which Herbert Adams, Edwin H. Blashfield, Violet Oakley, Cass Gilbert, Charler Dana Gibson, Albert Kelsey and Dr. Floyd Tomkins, rector of Holy Trinity church, spoke. On five evenings during the week meetings were held in the Academy of Fine Arts at which such pertinent topics as the relation of art to business were discussed, these ceremonies ending with a "Howard Pyle entertainment" in Rittenhouse Square, after which all the art students marched in procession to South Camac street where they were entertained by the various clubs whose rooms are there.

If Art Week had evoked no more than meetings of this character it would have presented little that was original and nothing that would have brought art into a more intimate and personal relation to the great mass of the people. This result was more directly achieved through the shop window displays of paintings and sculptures in Chestnut street, through the exhibition of art work done by school children in the auditorium of Snellenburg's department store, and through the "illustrated" talks on art given to the schoo children themselves in the school rooms throughout the city.

Special stress may be placed on this last feature of Art Week owing to its elements of human interest and practicality. A typical illustration is furnished by the programme carried out in a class of girls, about twelve years of age. One of the young pupils was selected to speak on French art in relation to manufacture and it was part of her task to illustrate it with such articles of French arts and crafts as she could borrow at home or from her friends. The practical results of this selected case, typical of what was done in many other class rooms, was shown by the fact that the young speaker used as object lessons a French fan, a Limoges plate, a book of engravings of famous French paintings, a French blouse and several pieces of embroidered French

lingerie. No child could ever after be indifferent to art who took part in an experience like this, for it brought art in relation to the actual daily lives of these children in their homes. If Art Week had done nothing more than to achieve instances like this it still would remain a monument on America's art highway.

But there was still the great mass of the public between the school children and those attending the various art forums to attract to the purpose of Art Week and to interest in it. For these, and the problem presented by them, the shop window art exhibitions were the solution. These displays presented another striking effect of Art Week on the commercial mind. At first the merchants along Chestnut street were rather cold to the idea, those responding to it at first being men who for years have had direct contact with Europe and know that "art pays." At first "small pictures" were requested; but after the first few windows were changed into art galleries for the week, the committee in charge of this feature received many calls for larger, or more pictures or sculptures.

Ample justification was found in the throngs that went to this temporary "Street of Art Exhibitions." The crowds looked at works, among many others, by Daniel Garber, Martha Walter, Carl Newman, Joseph T. Pierson, Jr., Cora Brooks, John Sloan, Juliet Gross, Robert Henri, Frank Linton, Beatrice Fenton, the group of modernists in the Cafe L'Aiglon, Earl Horter, Hugh Breckenridge and Henry McCarter. Clerks and stenographers, business men and office boys, policemen and telegraph messengers, scrubwomen and the general shopping element, all were a part of this huge concourse of people who had art brought directly to them, in many instances for the first time in their lives.

In the end, this window display was the striking achievement of Art Week in Philadelphia. For the one person who knew art and loved it intimately—for the one who went to hear the discussions in the series of forums— there were a hundred Philadelphians who had art brought to them in a manner unique in their lives.

It has long been the fashion to advance and maintain the idea that Americans are not an artistic people and cannot be made one. If Art Week in Philadelphia has any moral at all, and to the writer it has a most profound one, it is that Americans are more artistic in feeling than has ever been admitted; and that this demonstration proved the moral to the utmost. Art functioned to the fullest development of the aesthetic spirit during those memorable eight days; and the aesthetic spirit responded to a degree never witnessed before in the history of our land. Verily, the spirit of the Renaissance bloomed again in street, classroom and home.

IN THE FIELD

Dr. Fewkes in the Mesa Verde.

Dr. Walter Fewkes, head of the Bureau of American Ethnology, has spent a great part of the summer in cleaning out several of the deep kivas surrounding the watch tower far to the north of Far View house in the Mesa Verde. However, the Pipe Shrine house has also been completely excavated and an absolutely new form of pipe has been obtained from it. Twelve of these pipes were taken out of the large kiva in the center of the structure and a whole cache of ceremonial material, knives, concretions, pipes and fool's gold was lifted. Pottery was found in abundance in one room, with a few odds and ends in some others, but the shrine in the kiva contained most of the material found. Associated with the shrine was a great mass of charred prayer sticks and crooks, more than two hundred separate sticks being represented in the mass. As the kiva was burned out nothing but non-burnable material remained.

The Saline Pueblos.

Mr. Robert Middlebrook, head of the Biological Department of State College, who is making an intensive study of the bean beetle in Torrance County, informs the Museum authorities that a trench has been dug by treasure seekers on the eastern slope of the Gran Quivira, also that squatters have settled on the land on which the ruin of Pueblo Parde is located. An inspection of the Montezuma ruins by Mr. Middlebrook developed that the spring nearby has gone dry. Settlers in that vicinity spoke of a cemetery about two miles from the ruins and half a mile from Gallina, which has been in part excavated by local people who report that there were about 3,000 graves there. The ruin near Gallina is said to be larger than Gran Quivira, while in an adjoining township there are several more ruins with considerable pottery strewn about on the surface. However, there are no church ruins at these sites. A large deposit of gypsum rock about 100 yards southwest of Gran Quivira undoubtedly furnished the plaster for the Gran Quivira mission and ruins.

Thirty Pieces of Gold.

Dr. Howard Crosby Butler reports the discovery of thirty "staters," at Sardis, the first gold coins ever minted and dating back to the days of Croesus. The gold was found in a large earthen pot. Heretofore only one good specimen of this coin had been known to exist. It is roughly oval in shape, stamped on one side with the head of a lion and of a bull, and weighing about a quarter of an ounce. The find was placed in the hands of the Greek authorities at Smyrna for future disposition.

Work at Jemez.

The Jemez expedition after removing the debris from the mission church ruin at Jemez Springs is clearing out a kiva in the adjoining pueblo. Several interesting rooms have been excavated and fine specimens of bowls, awls and other artifacts, together with twenty skeletons have been taken out.

Casas Grandes Expedition.

Mr. Kenneth M. Chapman, of the Museum staff, left on July 18th for El Paso to join Dr. Edgar L. Hewett on an expedition into southern Chihuahua. The principal work will be done south of Casas Grandes and among the Tarahumares.

MUSEUMS AND GALLERIES

American Museum of Natural History.

The city administration of New York has voted a sum of $1,500,000 to build two wings to the main structure of the American Museum of Natural History. At a later session $570,000 additional were voted for the construction and equipment of a School Service building, which is to be located in the southwest court of the Museum. It will be 160 by 88 feet and four stories high. In the past sixteen years, the American Museum has received $12,000,000 from private sources, while the city has contributed $4,000,000. The number of visitors to the Museum in 1921 was 1,174,397, of whom 327,888 were Sunday visitors. The Sunday attendance during January of this year was 51,062. During 1921 the Museum incurred a deficit of more than $88,000. The trustees have resolved to make an effort to add $2,000,000 to the endowment fund, and more than two-thirds of this sum has already been given by three contributors. "Science" in its issue of July 14th says in speaking of the work of the Museum that "By far the most important work in the field of ethnology and archaeology has been made possible through the funds provided by Mr. Archer M. Huntington for the completion of a restoration of the ruins at Aztec, New Mexico. Earl H. Morris, who has this work in charge, has

forwarded highly important specimens found in these ruins and his observations will go far toward establishing the cultural area of the early inhabitants of our great southwest." Beginning with this year, the Museum has grouped its scientific work into four divisions as follows: 1. Division of Mineralogy, Geology, Paleontology and Paleography. 2. Division of Zoology and Zoogeography. 3. Division of Anthropology with Curator Clark Wissler, Ph. D., in charge. 4. Division of Education, Books, Publication and Printing.

Field Museum Appointments.

The Field Museum of Natural History, Chicago, announces that Ralph Linton, at one time with the School of American Research, has been made Assistant Curator of North American Ethnology. J. Francis Macbride has been designated as Assistant Curator of Taxonomy. He is at present heading a botanical expedition in Peru.

IT IS WRITTEN

Colleccion Pani

The Museum is in receipt of copies of the beautifully printed and illumined catalogue of the "Coleccion Pani" in Mexico City. The introduction with a critical description of each painting is in Spanish, and covers some fifty printed pages. The paintings and drawings are reproduced in full pages, numbering a hundred or so.

Boletin de la Union Pan Americana

The August number of "Boletin de la Union Pan Americana" gives a leading place to an illustrated account of the conference of Pan-American women held in Washington. One of the articles in this issue describes the railroads and other means of transportation in the Republic of Chile. "The Manufacture of Paper and Wood Pulp" is also worthy of more than passing attention.

Old Time New England.

Two notable wax portraits are described and reproduced in the July number of "Old Time New England." The Society for the Preservation of New England Antiquities has received these two wax portraits as a gift, one being of Governor James Sullivan of Massachusetts, and the other of Robert Charles Winthrop, one time U. S. Senator of Massachusetts. In the same issue appears a delightful essay on "Some Aspects of Medicine in the Eighteenth Century." Dr. Malcolm Storer describes and pictures "Boston Shinplasters of the Civil War." Of historical interest are several building agreements in seventeenth century Massachusetts.

Midsummer Art and Archaeology.

"Art and Archaeology" for August is a miscellaneous midsummer number and will be followed by an American archaeology number in September. Dr. Mitchell Carroll contributes the leading article to the August issue, being a critical description of David Edstrom's masterpiece, "Man Triumphant." Dr. H. R. Fairclough of Stanford University follows with a review of the art and archaeology of the Dalmatian coast, the article illustrated with twenty half-tones. E. D. Pierce describes a Roman colony, Aosta, in the Alps, and Dr. George Grant McCurdy tells of the preservation of prehistoric monuments in France. Among the articles in the September number will be illustrated articles by Marsden Hartley on "The Fiesta of San Geronimo at Taos," by Lula Wade and Byron Cummings on "A Navajo Folk Tale of Pueblo Bonito", by Wm. Edward Myer on "Recent Archaeologica lDiscoveries in Tennessee," and by Dr. Edgar L. Hewett on "The Chaco Canon in 1921."

Monograph on Basket Makers Cave.

A monograph on the Basket Makers Cave in Utah by Jesse Nusbaum, Supt.

of the Mesa Verde and formerly on the staff of the School of American Research is just from press.

DRAMA AND POETRY

Waldo Twitchell's Latest Comedy.

Waldo Twitchell, son of Colonel Ralph E. Twitchell, member of the managing committee of the School of American Research, has been making a name for himself as a writer of plays, stories and scenarios. His most recent activity in that field is referred to by the Los Angeles Times as follows: "A new play is being written for Kathryn Hammond, leading lady of Dalton's Broadway, by Waldo Twitchell, who is at present assisting Allan Dawn in the direction of the Douglass Fairbanks production of "Robin Hood." Mr. Twitchell is the author of "Up in the Air" a play which had a successful run on this coast not long ago and is also known as a short story writer.

"When questioned about the nature of this play, Miss Hammond replied that it is to be called "Daisy O'Dea" and that it will be a comedy. Also that Mr. Twitchell hopes to have his first draft completed in two or three weeks.

"Beyond that Miss Hammond refused to commit herself except to say emphatically that her role in the new comedy will not be of the "sweet" variety.

"I've played a lot of these, long-suffering parts," said she, "And now I'm looking for something a little more human. Being a heroine is a serious business at best, but if you have to spread sunshine continually the job becomes ghastly. This Daisy O'Dea will have both light and shade and from what I've seen of it I think it's going to be clever."

Miss Hammond also expressed a hope that it will be possible to try out "Daisy O'Dea" in Los Angeles in the near future.

The Los Angeles Herald says on the same topic:

"Waldo Twitchell, who is assisting Allan Dale in the direction of Douglass Fairbank's "Robin Hood" is writing a new play built around the personality of Kathryn Hammond, leading woman at Dalton's Broadway. Twitchell is the author of "Up in the Air," a play which had a Pacific Coast run a few years ago. The title of the comedy drama for Miss Hammond is 'Daisy O'Dea.' Twitchell expects to have draft ready to submit to Charles King of the Smith-King dramatic stock company and the Dalton Brothers within a fortnight.

CONVENTIONS AND CONGRESSES

Americanists at Rio de Janerio

At the twentieth International Congress of Americanists at Rio de Janeiro, Brazil, August 20th—30th, the School of American Research will be represented by Dr. Mitchell Carroll, who also represents the Archaeological Institute and the Archaeological Society of Washington, and by Mr. D. C. Collier. Dr. Ales Hrdlicka, a member of the managing committee of the School of American Research, together with Walter Hough will represent the Smithsonian Institute. Dr. Sylvanus G. Morley, formerly with the School of American Research will represent the Carnegie Institution; Gilbert Grosvenor, the National Geographic Society; Dr. William P. Wilson who together with his wife conducted an expedition several years ago to the Otowi 25 miles west of Santa Fe, will represent the Commercial Museum of Philadelphia; Marshall H. Saville, the American Museum of Natural History; P. H. Goldsmith the American Association for International Conciliation, and Herbert J. Spinden, Harvard University. Dr. Carroll will print an account of the proceedings of the Congress in a future number of "Art and Archaeology" and will also gather the material for several illustrated articles on the museums and galleries in South America.

PERSONAL MENTION

Spinden Appointed Harvard Instructor.

Dr. J. H. Spinden, curator of archaeology of the Peabody Museum, Cambridge, Mass., who is well known in Santa Fe, and has frequently visited the southwest, has been appointed instructor in anthropology in Harvard University. He will give courses on the use of primitive design in modern industries.

Death of James Mooney.

Dr. James Mooney, for thirty-six years on the staff of the Bureau of American Ethnology, and considered among the leading authorities on the Cherokee and Kiowa Indians, died recently at his home in Washington, D. C.

Dr. Weese Goes to Decatur

Dr. A. O. Weese, Prof. of Biology at the University of Mexico for the past ten years, has accepted the Professorship of Biology at James Millikin University. Decatur, Ill., made vacant by the death of Dr. A. A. Tyler.

Walcott in the Canadian Rockies

Dr. Charles D. Walcott, secretary of the Smithsonian Institution, is again spending the summer in the Canadian Rockies, continuing his geological explorations.

Honors for Dixon.

The Harvard chapter of Phi Beta Kappa has elected Roland B. Dixon, professor of anthropology, an honorary member.

ARCHAEOLOGY AND HISTORY

From the Days of Nebuchadnezzar

The Carnegie Museum of Pittsburg, Pa., resports the acquisition of a clay cylinder which in one hundred and forty five lines tells how Nebuchadnezzar built the walls of Babylon, restored the temple tower of Birs, said to have been the tower of Babel, and other structures. It is said to be one of the most important inscriptions which has been found in recent years in Babylon.

Ancient Greek Silverware

The Metropolitan Museum of Art reports the acquisition of Hellenistic silverware, which was found in tombs at Olbia, southern Russia. The set consists of a mirror, a bowl and a bracelet. The workmanship and decorative design take these fine pieces of Greek craftsmanship back to 400 B. C.

ANTHROPOLOGY AND ETHNOLOGY

Reconstruction of Piltdown Skull.

Professors Elliott Smith and Hunter exhibited at a meeting of the British Anatomical Society a reconstruction of the Piltdown skull, confirming the earlier work of Dr. Smith Woodward and Mr. Pyecraft. The later reconstruction, however, differs in one important particular, bringing the skull into closer relation with the skull of the anthropoid. As a result, the cranium falls into complete harmony with the chimpanzee like jaw.

POETRY AND MUSIC

Setting for Los Conquistadores.

Mr. Ernst E. Krohn, the well known St. Louis composer, has given the poem "Los Conquistadores," by Mrs. Alice Corbin Henderson, a musical setting that is said to be very attractive. It was given its first rendition by Mr. Frank Spahn at the meeting of the Missouri Music Teachers Convention at the Statler Hotel in St. Louis.

El Palacio

Vol. XIII. AUGUST 15, 1922. No. 4.



AT SANTA FE FIESTA TIME



FIRST GLIMPSE OF SANTA FE COMING OVER THE SANTA FE TRAIL

From Twitchell's Leading Facts of New Mexican History

SAINT DOMINIC'S DAY

BY HARTLEY B. ALEXANDER, UNIVERSITY OF NEBRASKA, ALSO OF SANTA FE

(August 4, Pueblo of Saint Dominic.)

A BLESSED Saint is Dominic,
And blessed folk are they,
In many a land, 'neath many a sun,
Who keep his holy day—
Who gift of waxen tapers bring
And kneel them down to pray.

Who kneel before his image bright
With golden bearded face
And gilded robe and coronet
And beg of him a grace—
When they keep the dear Saint's festival
In many an outland place.

'Tis in the time of the tasseled maize
When the fields are plumed with green
And the mesas of the terraced land
Red wall them in between,
While overhead the cloud flecked sky
Is lazily serene—
'Tis in this time men dance the corn
That the harvest be not lean.

They gather at the mud walled church,
A crew of motlied folk,
In gala dress their saint to bless,
In striped and fringed cloak,
In beaded shirt and blanket gay,
Answering the bellman's stroke:

They heed them well the chimed bells,
They go within to pray
Where golden-bearded Dominic
In festival array—
The blessed Saint in festal paint—
Smiles pleasantly that day:

He smiles upon each worshipper
Who enters at the door
And makes the sign of Christian faith
From the bowl that stands before—
The bowl with olden pagan things
Obscurely patterned o'er,—

Who kneels before the sanguined rail,
The Virgin in her blue,
The Christ upon his painted cross,—
And nigh them, bright of hue,
A pony and a buffalo
Some dark-skinned artist drew,
With cock and stag and butterfly,
And maize just as it grew.

All greened and bannered in the fields
Long ages ere the day
The foreign priest had taught the feast
Of Dominic that way—
The long-robed priest had taught the feast
And taught the words to say
When in the time of tasseled maize
For plenty men must pray:

And so they gather at the church,
As now for many a year,
Within its old adobe walls
Holy mass to hear
While they kneel where dear Saint Dominic
Sits smiling pleasant cheer,—
For corn will grow as all men know
If Dominic be near.

With beating drum and rattling shell,
With gunshot and with shout,
Beneath a flaunting canopy
They bring the dear Saint out,—
The priest with gold-rimmed spectacles,
The friar gowned and stout,
The squaw, the chief, the blanket man,—
Color aflame in the motlied clan—
The lanky, long-haired scout,
And the bronzen earringed Navajo
Lingering thereabout.

They march them down the earthen street,—
Each house must Dominic grace;
They chant a hymn in the Latin tongue
The Old World centuries have sung;
They come to the village place,
Where bowered in scarlet zigzag stripe,
They set the Saint to face
The motlied throng that march with song
Into the sunny space,—
White, golden bearded Dominic
Sainting a dark skin race.

Oh, skies are blue when all day through
The painted dancers come
With plumes a-flare in their dusky hair,
With rattle and with drum,—
In bright array with bannered display,
All timed to the rhythmic drum!

Oh, earth is fair in the sunny air,
With her fields of flowing green,
Where the mesas of the terraced land
Red-wall them in between,—
And the folk are gay as they dance the day
That the harvest be not lean!

With naked bodies striped and daubed,
With flaming parrot crest,
Bright necklaces, and terraced crowns
Adorned with floating featherdowns—
Earth with the sunlight blest!
And ghostly white Koshare clowns
Like souls that know no rest—
Like ancient souls with ancient things
Uncannily possessed!

To rattle and drum the dancers come,
The dust-brown earth they beat,
While the singers intone an heathen drone
Where they follow with rhythmic feet—
An heathen drone which their sires had known
Would make the harvest sweet!

They come before Saint Dominic,
They dance the growing maize,
Its planting and its tasseling,
Full-bladed summer days,
And the dews and rains that fill the grains,
And the purple harvest haze—
The life that lies in Mother Earth
And in bright Sun-Father rays:

Dancing they sing the antique song
That made the maize to grow
Or ever Christian priest or saint
Their sires had come to know—
Dancing they sing an heathen thing
Out of the long ago—
That brougt fair yield to the tilled field
Dim centuries ago.

Yes a blessed Saint is Dominic
And blessed folk are they
Who come with dancing feet to meet
Upon his holy day—
Who tapers bring and old songs sing
And reverently pray.

Kneeling before his image bright
With its golden-bearded face,
As the priests had taught when first they brought
Their Saint to the dark-skinned race,—
Who should keep each year his festival
In their ancient dancing place.

The Painters of Taos

BY W. HERBERT DUNTON, IN THE AMERICAN MAGAZINE OF ART

SADDLE ponies and teams of little, ewe-necked horses crowded the plaza railing, for it was Saturday, the market day of the native people and the Indian.

A man stood in the shadow of a cottonwood with a thumb box balanced in his left hand, sketching a span of pintos harnessed to a dilapidated green wagon. Two or three native boys watched him, whispering in Spanish.

A group of tourists paused, and they, too, watched the painter. A camera in the hands of a stout, florid faced gentleman in knickerbockers clicked. This photo would make an interesting souvenir of Taos to mail the folks back home, a painter at work and the absorbed Mexican youngsters giving the thing a bit of local color. Then they moved on.

"What does the artist see in Taos," yawned the fat man in knickers as he replaced the camera in its leathern case. His party had arrived the evening before, motoring through the Cimarron canyon and the Moreno valley. They had paid their respects to the Indian pueblo, paused for a moment to look at the house in which Kit Carson had dwelt, visited his grave, and had perused the inscription on the stone beneath which Price's soldiers lay. On their way in they had come upon a painter, knee deep in sage, sketching an Indian on a roan pony. Following breakfast, while wandering aimlessly about, they stopped for a moment at the foot of the Loma to watch a woman in a paint daubed smock transposing to canvas the winding road and huddle of adobes on the edge of the town. They had now seen all. There was nothing more to excuse a longer stay, so the tourists were gone—somewhat in haste—for they were anxious to fish a few of the deep, dark pools of the Little Rio Grande ere they passed over the U. S. hill into the valley beyond.

Were you to inquire of each painter what appeal Taos held forth to him, what lured the stranger here and the old timer back again, the answers in the main, I am sure, would vary little. And when we speak of Taos it is not alone the cluster of gray, adobe buildings that crest the hill and constitute the town, but of the undulating swells of the sage brush valley as well; the tiny Mexican settlements that dot the cottonwood fringed rivers; the skies of marvelous blue through which pass, in summer, regiments of stately clouds; the majesty of the mountains—those serrated, rugged peaks to the east and north and the gentler tone of the remoter ranges low lying in the west.

Between Montana and Mexico unquestionably there are spots as beautiful as Taos, where the painter can think and stumble upon or dream out his motifs uninterrupted. But to each one of the little group who, a few years ago, organized the Taos Society of Artists there was no other place which lent to them so enduring an appeal—remote from commercialism and the sordid, restful in its peaceful isolation, quiet along its crooked alleys, in the soft shadows of the adobe walls. The mountain rivers sung of happiness. The pines of the peaks breathed a lullaby of sleep.

No; it was not the Indian and Mexican alone that aroused the artist's enthusiasm to paint. The nooks and crannies of the town itself might soon be painted out, but leading away in every direction winding roads took him to new fields, to small Mexican towns with their diminutive

chapels and rambling corrals even more primitive and paintable than Taos.

And beyond, to the west, was there not the great gash of the Rio Grande?—the terrible gulf between its flinty, precipitous walls through which passed the muddy stream, now low and gentle, now splintering its force in turbulent fury on rock and cliff in thundering intonations?

And to the east—close at hand—take any highway and will it not lead you into the cold shadows of the foot hills and along the brush bordered rivers? Keep on, and the flanking walls of pinon and cedar will change to pine and grow higher and higher. Then the canyon widens in a meadow where a little cabin nestles on a green slope beneath a group of giant trees, or narrows suddenly to a knife point where the road creeps around a precipitous ledge. Every turn unfolds a new wonderland of beauty. And who can deny but what back east, during the winter months, thoughts of the spotted trout, stemming the current of these mountain streams, does not beckon the painter back in spring to cast his flies upon the shallow riffles?

And to some, the remoter seclusion of the mountains call, particularly in fall when the delicate leafage of the aspens has turned to lemon and cadmium and a rifle accompanies the paints and brushes.

The fiesta of San Geronimo in late September with its visiting hosts of native people bedecked in holiday attire and crowding the conglomerate collection of vehicles in the Plaza, the coming of the Apaches, Navajos and Cheyennes, the camps skirting the two and the Indian dances and races at the Pueblo are not the only attractions that bade the painter stay on.

These falls—and the early winters!

The one who times his departure ere the coming of autumn will never enjoy Taos in its full and complete beauty. The timbered sides of the mountains capped in snow are now carpeted in the delicate patterns of the changed aspens, gold and russet against the green of the pine. The heat of summer has gone. Gone, too, is the green. Everywhere the sage, the adobes and the cottonwoods melt together in one harmonious symphony of grays and browns and violets of the choicest quality. And over all is that marvelous, unchanging blue canopy of the sky before which the great, cumulus clouds are still passing in majestic review. All these and more and still a something indescribable have beckoned and held the painter here.

EXHIBITS AND CONVENTIONS

Carnegie Traveling Exhibit.

Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, has announced that the schedule for the tour of seventy European paintings from the Twenty-first International Exhibition has been completed. The tour will open at the Memorial Art Gallery at Rochester, N. Y., on Sept. 15. The paintings will remain there one month and will then go to the following art institutions: Nov. 1 to Dec. 25, the Toledo Museum of Art; Jan. 1 to Feb. 15, the Cleveland Museum of Art; Feb. 15 to March 31, the Detroit Institute of Arts; April 1 to May 15, the Omaha Society of Fine Arts; May 15 to June 30, the City Art Museum of St. Louis.

The seventy paintings were selected by a committee from the Association of Museum Directors, to give an idea of the present state of art in Europe. The tour is in charge of Samuel L. Sherer, Director of the City Art Museum of St. Louis, and Clyde H. Burroughs, Secretary of the Detroit Institute of Arts.

It is planned to have a similar tour of European works after each international exhibition at Carnegie Institute. The institute has already received numerous commendations for inaugurating the tour which will give other cities in this country an opportunity to enjoy at least part of the paintings collected for the Carnegie International Institute.

Fiesta Committee:
R. E. Twitchell, Director.
Edgar L. Street.
Paul A. F. Walter.
Robt. L. Ormsbee.

W. M. Danburg, Assistant Director.
Jose D. Sena, Assistant Director.
C. C. Winnia, Assistant Director.
Ed. L. Thomas, Assistant Director.
J. D. DeHuff, Dramatic Director.
Gerald Cassidy, Art Director.

OFFICIAL PROGRAM SANTA FE FIESTA

AND SOUTHWEST INDIAN FAIR AND INDUSTRIAL ARTS AND CRAFTS EXHIBITION

SEPTEMBER 4, 5 AND 6, 1922

Under the Management and Direction of the Santa Fe Chamber of Commerce

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This Annual Fiesta at the Ancient Capital of New Mexico was

first celebrated A. D. 1712

Most Unique Pageantry in the United States

SANTA FE TRAIL DAY, SEPT. 4.

Southwest Indian Fair and Industrial Arts and Crafts Exhibition, State Armory.

Centennial Anniversary of the Opening of the Great Santa Fe Trail. Grand Spectacular Street Pageant portraying events in the history of New Mexico and Southwestern United States—A. D. 1538-1922.

Representative Groups of Indians from seven different tribes in their ceremonial dances.

Historical Drama—The Sorcerers of Nambe—written for the Fiesta.

Spanish and Mexican Folk Songs and Dances.

DE VARGAS DAY, SEPT. 5.

Southwest Indian Fair and Industrial Arts and Crafts Exhibition, State Armory.

Grand Spectacular Street Pageant, reproducing the ceremonies incident to the re-conquest of New Mexico in the public plaza A. D. 1693, celebrated annually since 1712.

The Matachines Dance and other Indian features witnessed only in the Indian Pueblos.

Spanish and Mexican Dances and Folk Songs.

Historical Drama.

INDIAN DAY, SEPT. 6.

Southwest Indian Fair and Industrial Arts and Crafts Exhibition, State Armory.

Zuni Ceremonials and Dances.

Santo Domingo, Santa Clara, Tesuque, Cochiti, Nambe and San Juan, and other tribal representatives in Dances not heretofore given outside of the native pueblos on regular Feast Days.

Many Spanish and Mexican features.

Historical Drama—The Healer.

Music every day in the Plaza and at the Armory.

MONDAY, SEPTEMBER 4, 1922—SANTA FE TRAIL DAY.

AT THE STATE ARMORY.

9.30 A. M.—Formal opening of the First Annual Southwest Indian Fair and Arts and Crafts Exhibition.

Selection—Santa Fe Band.

10 A. M.—Address, Francis La Fleche, of the Omaha Tribe of Indians.

10.10 A. M.—Address, Turin B. Boone, of Washington, D. C.

10.20 A. M.—Music, Santa Fe Band.

10.25 A. M.—Vocal Selection, Princess Tsianina.

10.35 A. M.—Selection, Fiesta Orchestra.

IN THE PLAZA.

Formal opening of the Santa Fe Fiesta.

Master of Ceremonies, Lt. Col. Chas. C. Winnia, U. S. A. (Ret).

Aide, Mr. Ed. L. Thomas.

Royal Alferez, Walter M. Danburg.

11 A. M.—The Royal Alferez accompanied by two heralds, mounted, announces the arrival of the Governor of the State of New Mexico, his Staff and Official Guests, Most Rev. Albert Daeger and Religious, and the Mayor and Members of the City Council of the Ancient Villa of Santa Fe, who will occupy chairs in the reviewing stand on the north side of the plaza, immediately facing the Palace of the Governors.

11.10 A. M.—Reading of the Bando or Ordinance of Don Josef Chacon Salazar y Villa, Knight of the Order of Santiago, Marques de la Penuela, Governor and Captain General of the Kingdom and Provinces of New Mexico, dated September 16th, A. D. 1712, pursuant to which the citizens of the Villa of Santa Fe were ordered and since accustomed, annually, in the month of September, to celebrate the anniversary of the reconquest of the Kingdom and Provinces of New Mexico, by General Don Diego de Vargas Zapata Lujan Ponce de Leon in the year 1693, by the Royal Alferez.

11-15 A. M.—Address---"The Santa Fe Trail," Hon. Thomas E. Campbell, Governor of Arizona.

11.45 A. M.—The Royal Alferez announces the approach, over the old Santa Fe Trail, of the Grand Spectacular Commemorative Historical Pageant-"The Commerce of the Prairies,"--in 35 sections as follows:--

Section 1-"Aboriginal New Mexico," portrayed by the Pueblo Indians of Tesuque, San Ildefonso and Santa Clara.

Section 2--"Pre-Historic Commerce," presented by the School of American Research, assisted by the Princess Tsianina.

Section 3.—"First Europeans in the Southwest" — The Adelantado Alvar Nunez Cabeza de Vaca and companions, presented by Members of Montoya y Montoya Post of the American Legion.

Section 4.—"Fray Marcos de Niza before Don Antonio de Mendoza, Viceroy of New Spain, A. D., 1538", presented by the J. F. Collins Company.

Section 5.—"General Francisco Vasques Coronado receiving the submission of the Caciques of the Seven Cities of Cibola, A. D. 1540," presented by the White House.

Section 6—"Early Missionaries among the Puebloes of the Rio Grande Valley near Bernalillo, A. D. 1581", presented by Joe McCabe.

Section 7.—"Don Antonio Espejo and party explore New Mexico, A. D. 1582, presented by Chamber of Commerse.

Section 8.—"Captain Don Gaspar Castano de Sosa visits the New Mexico Pueblos and gives them a form of government A. D. 1591," presented by Tyler's Drug Store.

Section 9.—"The First Colonists-Don Juan de Onate and the Franciscan Missionaries, A. D. 1598," presented by Knights of Columbus.

Section 10.—"Don Antonio Otermin, Governor and Captain General, receiving ultimatum from the Indians, A.

D. 1680," presented by the Kaune Grocery Company.

Section 11.—"The Re-conquest of New Mexico by General Don Diego de Vargas, A. D. 1693," presented by Chamber of Commerce.

Section 12.—"The Mallet Brothers visit the Capital of the Kingdom of New Mexico, A. D. 1750," presented by the Wood-Davis Hardware Company.

Section 13.—"Major Zebulon Montgomery Pike, U. S. A. at Santa Fe in audience before Governor Joaquin Real Alencaster, A. D. 1807," presented by the Santa Fe Water and Light Company.

Section 14.—' Early French Fur Traders at Santa Fe-Chouteau-DeMun, and Party, A. D. 1816," presented by the Santa Fe Kiwanis Club.

Section 15.—"Governor Melgares proclaims the independence of Mexico at Santa Fé A. D. 1821, presented by Santa Fe Lodge 640, B. P. O. E.

Section 16.—"Don Santiago Conklin, the first American to make his permanent home in Santa Fe, presented by his son Charles M. Conklin.

Section 17.—"Senators Benton, Calhoun and Clay in conference over plans for the survey of the Santa Fe Trail, A. D. 1824," presented by the Santa Fe Motor Company.

Section 18.—"Captain William Becknell and the first wheeled vehicles brought to Santa Fe, A. D. 1822," presented by Gross, Kelly and Company.

Section 19.—"The Commerce of the Prairies, Dr. Josiah Gregg and party." presented by the New Mexico Central Railroad Company.

Section 20.—"Kit Carson, buffalo hunter, path finder and soldier, and companions," presented by the Capital City Bank.

Section 21.—"General Manuel Armijo, last Mexican Governor of New Mexico and Staff, A. D. 1846", presented by the Capital City Pharmacy.

Section 22—"Uncle Sam enters Santa Fe. The peaceful conquest of New Mexico by Gen. Stephen Watts Kearny and the Army of the West, August 19, 1846," presented by McClintock and Moore.

Section 23—"The first American Government at Santa Fe. Governor Carlos Bent and Officials appointed by General Kearny, A. D. 1846," presented by the Santa Fe Bank.

Section 24.—"The Dawn of Modern Education in New Mexico, Rt. Rev. John B. Lamy brings Sisters of Loretto to Santa Fe," presented by Beacham and Mignardot.

Section 25.—"Treaties of Peace with the Indians by the Governor of New Mexico," presented by the Chamber of Commerce.

Section 26.—"The First Printing Press," Santa Fe New Mexican.

Section 27.—"The Overland Stage," presented by Seligman Bros. Company.

Section 28.—"Terrors of the Great Plains," presented by Indians of the several Pueblos in the Fiesta personnel.

Section 29.—"The Overland Mail," presented by Seligman Brothers Company.

Section 30.—"The Transcontinental Surveys and Military Telegraph," presented by the State Highway Department.

Section 31.—"General James H. Carleton, War Governor of New Mexico, and Staff, 1862-1866," presented by the Cassell Motor Company.

Section 32.—"The Advent of the Santa Fe Railway," presented by the Atchison, Topeka and Santa Fe Railway Company.

Section 33.—"The End of Apache Wars, Surrender of Geronimo to General Nelson A. Miles," presented by the Santa Fe Electric Laundry.

Section 34.—"John Chisholm and the Cattle Industry," presented by the Chamber of Commerce.

Section 35.—"The Admission of New Mexico to the Sisterhood of States," presented by Saint Vincent's Orphanage.

The pageant will be mobilized on the campus of San Miguel College and will

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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follow a route through the city best adapted to the purpose owing to the pavement construction now in progress.

In the Patio of the Palace of the Governors.

3.15 P. M.—Music, Santa Fe Band.

3.20 P. M.—"The Fiesta Indian Personnel," Address, Santiago Naranjo, Principal Mayor of the Pueblo of Santa Clara.

3.30 P. M.—Music, Santa Fe Band.

3.40 P.M.—Selections,SantaFeBand.

4 P. M.—Ceremonial Dances by the Indians of the Pueblos of Santa Clara, Tesuque and Nambe.

4.45 P. M.—Spanish Dances, Misses Elizabeth, Tillie and Mr. Henry Fountain, of La Mesilla, New Mexico.

5 P. M.—Selection, Mrs. Chas. J. Andrews.

5.15 P. M.—Ceremonial Dance, Pueblo of San Ildefonso.

5.30 P. M.—Selections,FiestaChorus.

5.45 P. M.—Music, Santa Fe Band.

Intermission.

7 P. M.—Music, Santa Fe Band.

7.15 P.M—Select'n,PrincessTsianina.

7.30 P. M.—Spanish Songs and Dance, Fountain Trio.

7.40 P. M.—The Eagle Dance, Pueblo of San Ildefonso.

8 P. M.—"The Sorcerors of Nambe," an historical drama based opon fact and tradition, written for the Fiesta Committee, and produced under the direction of Mr. J. D. DeHuff, superintendent of the United States Indian School at Santa Fe, giving in Act III a spectacular ceremonial dance performed by Indians of the Pueblo of Zuni. Time, A. D. 1670. The Fiesta Players.

9.30 P. M.—Music, Santa Fe Band

TUESDAY, SEPTEMBER 5, 1922—DE VARGAS DAY

AT THE STATE ARMORY.

9 A. M.—Southwest Indian Fair and Arts and Crafts Exhibition.

9.30 A. M.—Music, Santa Fe Band.

10 A. M.—Spanish Songs, Fountain Trio.

10.30 A. M.—Music, Santa Fe Band.

11 A. M.—Selection, Princess Tsianina.

11.30 A. M.—Music, Santa Fe Band.

Intermission.

IN THE PLAZA.

1.30 P. M.—His Excellency, the Governor of New Mexico, Staff, party of Guests, and the Mayor and City Council of the Ancient Villa of Santa Fe occupy seats in the reviewing stand on the north side of the plaza facing the Palace of the Governors.

Royal Alferez, Walter M. Danburg.

Aids, Heralds, Major R. M. Thornton, Mr. S. C. McCrimmon.

2 P. M.—The Royal Alferez, accompanied by two aides, announces and reads the order of 1712, and follows with the announcement of the approach of General De Vargas and the Army of Conquest and Occupation, the personnel being as follows:

General Don Diego de Vargas Zapata Lujan Ponce de Leon, Governor and Captain General, Robert L.Ormsbee.

Staff (mounted).

Captain Jose Arias, Captain Fritz Mul-

ler; Captain Antonio Jorge, Captain W. E. Griffin; Captain Roque Madrid, Captain Ed. R. Paul; Captain Rafael Tellez Jiron, Carlos Dunn; Captain Lazaro Mesquia, William Rose.

Retainers (mounted).

Captain Juan de la Cruz Hernandez, Captain W. G. Turley; Captain Juan Paez Hurtado, Edgar A. Knight; Captain Felix Martinez, A.E.P.Robinson;Captain Antonio Valverde, Harry Loveland.

Lieutenant General Luis Granillo—(mounted), Rev. S. W. Marble.

Staff (mounted).

Captain Diego Varela, Ellis Bauer; Captain Tomas Olguin, M. A. Ortiz; Captain Francisco Anaya de Almazan, H. G. Baca; Captain Juan Gomez, Ashley Pond.

Retainers (dismounted).

Alferez Hilario Roibal, E. C. Best; Alferez Tomas Dominguez, P. A. M. Lienau; Alferez Francisco Lucero de Godoy, James L. Seligman; Alferez Tomas Gonzales, J. J. Kenney; Alferez Juan de los Rios, David E. Grant.

Don Antonio Bolsas-Tano, Indian Governor, attended by 100 Indians, Don Santiago Naranjo.

The Illustrious and Honorable Cavildo of Administration and Justice of the Villa Real de Santa Fe de San Francisco, Don Bernardino Duran de Chaves, Hon. Frank W. Parker; Captain Juan de Leiva, Hon. C. J. Roberts; Captain Lorenzo Madrid, A. M. Bergere; Captain Josef Miera, Chas. B. Barker; Don Fernando Duran de Chaves, Hon. R. L. Baca.

Don Francisco Gomez, Maestro de Campo (mounted) Mr. Nels Field.

Staff (mounted).

Captain Alphonso Rael de Aguilar, Isidoro Armijo; Captain Juan Ruiz, J. C. Cassell, Jr.

Captain Antonio Lucero Rael de Godoy, commanding Troop of 25 Lancers, Captain Ed. L. Safford and Troop 'D' N. M. Nat'l Guard, Captain Xavier de Ortega, Lt. E. P. Moore.

Captain Diego Montoya, commanding company of 25 Arquebusiers, H. L. Saenz and students U. S. Indian school.

Very Rev. Padre Fray Salvador de San Antonio, Custodio of the Province and 15 Frayles in his Company, Col. Jose D. Sena and members of the Knights of Columbus.

The entire Pageant will mobilize on Federal Place and will move via Washington Avenue to its junction with Palace Avenue and in front of the Palace of the Governors will be reenacted the ceremonies of 1693, when possession of the ancient Villa of Santa Fe was given to the Illustrious Cavildo of Administration and Justice by General De Vargas.

IN THE PATIO OF PALACE.

3.30 P. M.—Music, Santa Fe Band.

3.40 P. M.—Selections, Fiesta Chorus.

4 P. M.—Ceremonial Dance, Indians of the Pueblo of San Juan.

4.20 P. M.—Music, Santa Fe Band.

4.30 P. M.—Ceremonial Dance, Indians of the Pueblo of Santa Clara.

4.45 P. M.—Selection, Princess Tsianina.

5 P. M.—Spanish Songs and Dances, Fountain Trio.

5.30 P. M.—Selections, Fiesta Chorus.

5.45 P. M.—Music, Santa Fe Band.

Intermission.

7.30 P. M.—Music, Santa Fe Band.

7.45 P. M.—Spanish Dances, Fiesta Dancers, Misses Corinne Williams, Norma Fiske, Elsie Pop, Louise King, under the direction of Mrs. Edgar A. Knight, Premiere Danseuse.

8 P. M.—Harp Selection, Mrs. Brian Boru Dunne.

8.15 P. M.—"The Healer," Historical Drama written by Warren E. Rollins, based upon historical facts and presented under the direction of Mr. Curtis, of the Los Alamos Ranch School. Time, A. D. 1536. Place, Sonora, Mexico. Theme, the meeting of Alvar Nunez Cabeza de Vaca and companions with Captain Alcaraz, slave hunter. Fiesta Players.

9 P. M.—Ceremonial Dance, Indians of the Pueblo of Tesuque.

9.15 P. M.—Selection, Mrs. Chas. J. Andrews.

WEDNESDAY, SEPTEMBER 6, 1922—INDIAN DAY.

AT THE STATE ARMORY.

9 A. M.—Southwest Indian Fair and Arts and Crafts Exhibition.

9.15 A. M.—Music, Santa Fe Band.

9.30 A. M.—Spanish Songs, Fountain Trio.

9.45 A. M.—Music, Santa Fe Band.

10 A. M.—Selections, Fiesta Troubadors.

10.30 A. M.—Inspection and Award of Prizes and Trophies by Committee.

Intermission.

In the Patio of the Palace.

3.30 P. M.— Music, Santa Fe Band.

3.40 P. M.—Selection, Fiesta Troubadours.

4.00 P. M.—Spanish Songs and Dance, Fountain Trio.

4.30 P. M.—Ceremonial Dance, Indians of Pueblo of Nambe.

5.00 P. M.—Selections, Mrs. Chas. J. Andrews.

5.15 P. M.—Dance, Louise King.

5.30 P. M. — Ceremonial Dance, Indians of Pueblo of Tesuque.

5.45 P. M.—Santa Fe Band.

Intermission

7.30 P. M.—Music, Santa Fe Band.

7.35 P. M.—Selections, Fiesta Troubadours.

7.45 P. M.—Spanish and Mexican Folk Dances, under direction of Col. Jose D. Sena.

8.00 P. M. —Spanish Songs and Dances, Fountain Trio.

8.30 P. M.—Spanish Song, Senorita Jaramillo, of Las Vegas.

8.45 P. M.—Spanish Song, Senor Delgado, of Las Vegas, N. M.

9.00 P. M.—Spanish and Mexican Folk Dances, under direction of Col. Jose D. Sena.

9.15 P. M.—Selections. Mrs. Chas. J. Andrews.

9.30 P. M.—Grand Finale, Fiesta Troubadours.

BASKET-MAKER CAVE IN UTAH

A BASKET-MAKER cave in Kane County, Utah, explored by Jesse L. Nusbaum, for many years with the School of American Research, is described and pictured in detail in one of the beautiful Indian monographs published by the Museum of the American Indian of New York City. The discovery and exploration of the cave is credited to the generosity of General T. Coleman du Pont, who financed the expedition in the autumn of 1920. The cave is located 8 miles northwest of the town of Kanab in Kane County. The cave has been named after General du Pont, and is now known as Cave du Pont. Mr. Nusbaum in the monograph describes the cave and its location as follows:

"The cave lies 300 yards below the Robinson ranch in a bay on the east side of the canyon. To reach it from the valley bottom one climbs 250 feet or so up a steep, rocky talus, heavily overgrown with scrub oak and juniper. At the top of this there is a narrow sandstone bench on which is a good seepage of water. Thirty feet above the bench and at the foot of the final cliff or rimrock, is situated the cave, at a total of about 275 feet above the level of the 'meadows.' In front of the cave the dampness that concentrates lower down to form the seepage on the bench is sufficient to support a very dense growth of oak and box elder, screening the entrance effectively from the view of any one in the valley below."

Some of the difficulties in excavating the cave are related as follows:

"A beginning was made by constructing a horse trail up the steep talus in order that a team and pole scraper might be employed to drag out the masses of sand that obviously had to be removed. An arbitrary bench was commenced well to the front of the cave and extending across its entire width. This cut was carried forward and inward by hoeing and raking at its base and allowing the loose fill to run down far enough to be carried over the dump by the scraper. The dust resulting from such a method of excavation made breathing very difficult. Respirators could not be procured, and wet sponges tied over the nose gave little relief. Frequent halts were necessary, not only for rest and fresh air, but also to allow the atmosphere to clear sufficiently for taking pictures. Photography, indeed, was much hampered because the all-pervading dust settled so thickly that everything assumed a monotone, and the most thorough brushing had constantly to be done.

"After two days' work in barren sand, the advancing face reached the front of the culture stratum, a very uniform deposit lying across the entire width of the cave and extending clear to the back."

Each of the 31 cists and the four burials outside of the cists as well as the material taken out are described in detail, Mr. Nusbaum summarizing the results of the exploration as follows:

"The cave is situated high up in the cliff and is difficult to reach; it is sunless at all seasons of the year; it contained a very heavy deposit of tangled grass, juniper bark, corn husks, and other vegetable materials which had in it very few animal bones, almost no charcoal, and extremely few bone awls, flint chips, worn-out sandals, or other objects which are usually so common in the refuse of dwelling sites; finally, there lay below the mass of debris a number of slab walled and slab floored cists, sunk into the original sandy surface of the cave and giving good evidence that they had formerly been provided with flat or, in some cases, cribbed roofs. The cists were small, averaging about five feet in diameter, and were so shallow that even allowing for the arch of a cribbed roof, the deepest of them could not have had more than three feet six inches or four feet of headroom.

"The lack of debris of occupancy indicates plainly enough that Cave du Pont could not have been used to any great extent as a permanent habitation, and the cists are certainly too small to be considered houses. The place, however, was admirably suited, by reason of its inaccessibility and dryness, to the storage of crops, and it may well have served as a shelter for the people themselves in times of danger or during periods of unusually severe weather. The cists were doubtless used as granaries for harvested corn and as caches for other property, and served a secondary purpose for the burial of the dead. The presence of the great amount of matted debris is easily accounted for. The larger cists were undoubtedly provided with roofs of small timbers and poles, rendered sandtight by spreading over them layers of grass and juniper bark; the smaller cists were not roofed, but their contents were also protected from sand by layers of bark and grass. The periodical opening up of the caches for the removal of corn or other belongings would naturally have resulted in the scattering about of quantities of this material and the gradual forming of the matted mass that was found on the floor of the cave. The roof beams have for the greater part disappeared; they were probably removed when the place was abandoned, for timbers are hard to cut with primitive tools, and the labor of carrying them to a new site was probably much less than that of felling and trimming others.

"There is some evidence of ancient looting in Cave du Pont, witness the disturbed condition of Burial F and the presence of certain objects of value scat-

tered through the debris about the cists. No such systematic spoliation took place, however, as is usually found on Basket-maker sites, presumably because few interments were made there. That there were once more bodies in the cave than were found on excavation is unlikely, for the old looters of Basket-maker cemeteries habitually scattered the bones of the dead in all directions, and no parts of skeletons were recovered which could not be referred to the five graves recorded."

Dr. A. V. Kidder, at present in charge of the excavation of the ruins at Pecos, adds valuable notes to the monograph describing the artifacts and other objects taken out, classifying them according to the material or other use to which they were put. He was assisted in this by Mr. S. J. Guernsey. Dr. Kidder and Mr. Guernsey have arrived at the following conclusions:

"Cave du Pont is the only importan Basket-maker site so far discovered that has yielded no trace of material referable to any later culture. The place was certainly never occupied by Cliffhouse people; and there are no indications, aside from the possible looting of cists, to show that it had ever been visited by human beings subsequent to its abandonment by the Basket-makers. This, as has just been said, is an unusual state of affairs, for the upper layer of most caves of this type which have been thoroughly explored, have furnished more or less evidence of reoccupancy by later comers. Such conditions have, of course, been of the greatest value in providing stratigraphic data, and have enabled us to prove that the Basket-makers antedated the Cliffhouse-Pueblo people.

"Relative age once established, however, it becomes most desirable to obtain collections of Basket-maker specimens which we can be certain are entirely unmixed with material from any succeeding culture in order that we may have a firm basis for comparative studies. The collection from Cave du Pont is just such a lot; it is large and well preserved, excellently recorded in the field, and, most important of all, seems to be perfectly free from extraneous material; hence it is a great privilege to be able to examine and report upon it. The writers have been particularly impressed by the remarkable similarity, even in apparently unimportant details, between many of these specimens and corresponding Basket-maker objects which they have recovered in northern Arizona. It is obvious that at Cave du Pont we are dealing with an integral part of the regular Basket-maker culture, and the inference is strong that the Cave du Pont people were approximately if not exactly contemporaneous with the Basket makers of Marsh Pass and Grand Gulch. Further exploration in this newly opened field is most desirable, not only for the purpose of tracing the exact limits of this interesting culture, but also to find out whether, and if so to what degree, it changes as it goes westward and northward toward those Californian and Great Basin cultures which in some ways it so much resembles."

The monograph is beautifully printed and illustrated and its 150 and more pages are an interesting and valuable contribution to the archaeology of the southwest. A three page bibliography, which covers all the publications on the Basket-makers, will be of much value to the student.

ARCHAEOLOGY AND HISTORY

Mediterranean Languedoc.

Andre Joubin has published a description and discussion of some archaeological aspects of southern, or as he prefers to call it, Mediterranean Languedoc. He describes the region, its climate, vegetation and geological character. In ancient times a sea route passed through the lagoons of the coast, now deserted by vessels and, in part, filled with silt. Other trade routes were by land. The caves of the lower canyon of the Gardon—es-

pecially that of La Baume—are described. Here are remains of paleolithic and neolithic occupation. Especially towards the end of the neolithic period, objects from the eastern Mediterranean were imported. In the hypogaea of the mountains of Cordes and of Castellet, not far from Arles, resemblances to Mycenaean tombs and to monuments of the Balearic Islands, as well as imported objects, point to foreign settlement in the Bronze Age, if not earlier. At Montlaures, about five kilometers north of Narbonne, are traces of ancient dwellings and remains of pottery. Much of this last is of local manufacture, but much is imported ware from Greece and Italy. The earliest imported ware is Attic black figured pottery of the sixth century B. C., including a fine Attic-Corinthian amphora. Fragments of Attic red figured ware are more numerous, though the end of the sixth and the beginning of the fifth centuries are not represented. Similar conditions occur at Empurias (Emporion). At Montlaures was evidently a small Greek settlement surrounded by natives. Such early Greek settlements and intercourse with Greek traders may explain the ease with which Roman civilization was afterwards accepted. Maguelone, Villeneuve-les-Maguelone, the stations of the pilgrimage route to Sant' Iago de Compostela, Saint-Guilhem-le-Desert, Saint-Martin-de-Londres and Aigues Mortes, are discussed. Maguelone, a protected island, dominated the neighboring region in the early Christian times. Devastated by Charles Martel in 737, it was not again important until the eleventh century. Little remains there now except the dismantled cathedral and the bishop's palace. The cathedral was built at different times, in the eleventh century, the first half of the twelfth century, and the second half of the twelfth century, and shows the characteristics of those dates. The sculptured lintels of the principal door, dated 1178, is related to the sculpture of St. Trophine at Arles. Villenueve belongs chiefly to the twelfth century. The chief remaining feature is the much disfigured church of St. Etienne. Of the four chief routes to Sant' Iago de Compostela, one followed the ancient Via Domitiana to Narbonne. Saint-Guilhem-le-Desert is some 37 kilometers from this route to the northward. The Guilhem who sanctified this place was a count of Toulouse in Charlemagne's time. The legend of his life and deeds was elaborated in the twelfth century. The monastery and the bridge by which it was (and is) approached were built in the eleventh century. The church and ramparts of Saint-Martin-de-Londres belong to the end of the eleventh century or to the twelfth. Aigues Mortes was an important port for three hundred years from the middle of the thirteenth century. Its fortifications are described. They belong to the thirteenth century.

N. C. Nelson's European Trip.

Mr. Nelson, who in addition to his services as associate curator of North American archaeology, has been able to give valuable aid to the American Museum because of his knowledge of Old World archaeology, sailed for Europe on June 1, accompanied by Mrs. Nelson. His trip has three major purposes. The first is to arrange, by purchase or exchange, for the acquisition of archaeological material at present lacking in the American Museum's collection of prehistoric European objects. The collections of the Museum being more nearly complete for France, Switzerland and Denmark, it is to these countries that the major attention will be given in the hope of filling the gaps. England and Belgium will, however, also be visited.

A second purpose of Mr. Nelson is to examine the collections of several of the principal museums, especially those covering Old World prehistory, with a view to correcting errors that may have crept into the exhibits in the American Museum, and to gain new ideas, if possible, re-

garding museum methods, modes of display, etc.

The third purpose is to examine and photograph for the use of the Museum a number of the more important archaeological sites, including the Eolithic station at Foxhall, England, to the development of which the American Museum has contributed funds; the Paleolithic type stations in France not already visited; a few typical Neolithic sites, such as Danish shell mounds, the famous flint quarry at Grand Pressigny, Department Indre-et-Loire, France, and some of the Megalithic stations, particularly those in the Morbihan Department, France; a Bronze Age site, preferably a Lake Dweller station, if any of these are being worked; and finally an Iron Age site—Hallstat if possible, but at least La Tene.

Babylonian Chronology.

A. T. Clay has gathered up all the material that has been discovered in the course of the last fifteen years that bears upon the old Babylonian dynasties, and gives a reconstructed list of the twenty-two dynasties, before the first dynasty of Babylon with the names of the successive kings and the reigns that are recorded on the tablets. If we leave out of account the first dynasties, where the lengths of the reigns are fabulously large and allow an average of only fifteen years for each of the kings of the succeeding dynasties, we obtain 4000 B. C. as a minimum date for the first dynasty of Ur. The thirty-four kings of the first two dynasties would carry us back several centuries earlier. These kings, even Etana, Lugul-Marda, Tammuz, and Gilgamesh, were historical early monarchs. "It is not improbable that even the goddess Ishtar may have been originally some notable human figure." Back of the recorded dynasties lies a prehistoric period of the development of civilization in Babylonia that carries us back as far as 6000 B. C.

PERSONAL MENTION

Word from Dr. C. F. Lummis.

In a characteristic letter to an old time friend in Santa Fe, Dr. Charles F. Lummis, one of the Managers of the School of American Research, tells of a visit to Santa Barabara and incidentally about the present state of his health. "They trailed me up, where Ed. Borein and his fine wife (they were married in my home just a year ago) are trying to pull me back. I put in twenty-five 20 hour days jumping to finish a book for the Century Co. I've rewritten the 'Strange Corners' from cover to cover and added much, including Tyuonyi and Mesa Encantada. My heart has been bad for three years and did'nt half feed the smallest capillaries in my attic. I whipped it up with quarts of lye-like coffee at night, with chlorotone at 7 A. M. to sleep by.

"Got the big manuscript off the 8th, and then over to the printer's the 21st, and then slumped.

"They dumped me, the guitar, the big camera, the old Blick, and some knitting into an auto, and son-in-law Frank Fiske drove me up to old Camulos, more than home to me for thirty-seven years, and whose wife, my youngest daughter, assumed my care as head of the family.

"Mostly sleeping and eating ever since. Weigh only 121, the lowest since 1878, when as a Harvard Soph I wrestled and boxed at that. But I'm resting more than in all my life before, and its bound to fix me up.

"How I wish I could be at Jemez, where my fine niece Marguerite Tew, plans to be, and at the Santa Fe meeting. I would love to vegetate a month in my cave in the Snake Clan in the Rito. There are many I love around old Santa Fe. Give them my love and share this letter with any you will. I can't write them now. God bless you all."

El Palacio

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OLD WAR CHIEF
From Painting by J. H. Sharp

FIESTA

TSIANINA singing in the Plaza;
"Long, long ago;" I can see and hear
Things the Indians lived and worshipped
Little living echoes light and clear:
Now Fiesta days are far and near.

Indians dancing silent in the Plaza;
Indians dancing down brown sun baked squares;
Grumbling drums and thud of cadenced footsteps;
Color caught in sound that drifts and dares,
Lets you live today, and lifts your cares.

Spanish song and dancing in the Plaza;
Floating shawls and clicking castanets;
Madalena, Rosa, Luz, Dolores,
Living notes of life that laughs and jets;
Till your old hard heart lost hopes forgets.

Moonlight nights of magic in the Plaza;
Shadow bars that stripe a long arcade;
Shades of strong dead men that dared the desert,
Sentinels in moonlight dim arrayed,
Stand there making memories slow to fade.

They shall bring me back there to the Plaza;
Out of exile to some sun browned day
When the world once more makes mountain music.
We live long in cities stale and gray:
Till the trail turns back to Santa Fe.

John Curtis Underwood Santa Fe 8 17 22

PUEBLO BABY

BIG brown eyes that slant a little,
Brought from Asia long ago;
A brown moon face that time shall whittle
Close to bone with edges slow.

A silent mouth, nerves keyed to shyly
Start and run if a stranger stirs,
A hungry stomach scheming slyly
For lollipops; such gifts are hers.

Black hair square banged the Japanese know,
Rag bag clothes and a furtive smile.
Your camera clicks. Children like these know
How to live for many for a while.

John Curtis Underwood Santa Fe 7 19 22

HOW SHALL WE EDUCATE THE INDIAN?

(Paper read by J. D. De Huff, Supt. Santa Fe Indian School, at Flagstaff, Arizona, July 11, 1922, before Round Table of Indian Service Teachers Summer Session of Northern Arizona Normal School and State University.)

IN executing a plan of education for Indian children the first consideration should naturally be that of providing for his proper instruction in the English language. The very great majority of all of the Indian population of the Southwest do not speak or understand English, and the consequence is that if they wish to do any business, or if anybody wishes to do any business with them, such business must invariably be done through the uncertain, hampering and time-wasting of an interpreter, who only too frequently is just sufficiently conversant with the other fellow's language to make himself misunderstood. What would we think, for example of an Indian trader who were to go into the Navajo country, to do business depending entirely upon an interpreter for his communication with the Indians? It is a safe bet that he would not get very far. In order that his business may prosper it is absolutely that he or some one in the post know the Navajo tongue. In like manner, therefore, if the Indian is ever to become anything other than a thing apart from the rest of the body politic of our country, he must be transformed at the very earliest possible date into an English speaking and understanding individual. Interpreters are valuable only when a temporary condition exists. But nobody will ever be able to stand upon his own feet unless he sooner or later familiarizes himself with the language under whose folds he lives and expects to find protection and a livelihood.

NO OUTLOOK FOR ELDERS.

It is only too true that a large per centage of the Indians, especially those in the Southwest have never thought of this and would give the matter but little consideration, if it were brought to their attention. For the older members of the race there is absolutely no hope, excepting through the medium of the interpreter, and there is little that can be done for them.

For the younger Indian it is the Goverment's business to jerk him up willy-nilly and put him through a course of schooling that will enable him to speak, read and write intelligently the language of the "Stars and Stripes."

The Course of Study up to and including Grade IV does not provide for very much more than the proverbial "Three R's." Bu the "R" first in this respect is writing. It should be understood that this writing shall consistof considerably more than mere penmanship. The reason why pupils are and should be required to write compositions is mainly that they may visualize their own English; for by visualizing, one brings up, we might say, the other end of the doubletree which has lagged behind when there was only one horse hitched to the plow. The value of rewriting a corrected composition lies in that such an exercise fixes in the pupils mind correct idioms and standard spelling.

I well remember when I was a lad in my early teens I was able to spell down all the rest of the school nine times out of ten, and also all the rest of the good

spellers in the whole township; but when at the age of eighteen I went up for my first examination for teacher's license, I received a rating in spelling of 61 per cent, I was simply amazed and could not believe that I had received a just rating, but I was shown the papers and the rating was correct. My "English" was also habitually abominably ungrammatical and colloquial. The reason for all this was that I had never been taught writing in the constructive sense of the word.

ELEMENT OF NUMBERS

At the same time that the individual is being trained so that he may gather thought from the printed page – that is, read understandingly – and also transfer thought from his own mind to the written or printed page so that others after a time or at a distance may find out what was going on in his mind, it is essential that another line of instruction be given him which differentiates somewhat from that of mere language. Language is the medium by which thought transfer is usually affected, but in the life of every individual the element of number also figures large. The very day, hour and minute of his birth are determined by number. His life span is reckoned in terms of numbers. The frequency with which he breathes the breath of life or partakes of the substance of life; the proportion of the twenty four hours of the day that is given to work, or to diversion or to refreshment and sleep; the seasons and their return; the heavens that send him rain and all things else that can be enumerated that go to make up the practical life of man,—all have in them the element of number, and with a well-grounded knowledge in this subject of human understanding there can be no successful and satisfactory living. With the downright savage the ten fingers on his two hands are about as far as he gets with counting; whereas with the Malays for example, their system of counting gets up as far as several hundred or perhaps a thousand, while the fundamental processes are very imperfectly understood, if understood at all and fractions are out of the question. Manifestly, in this day and age of the world such a condition of affairs leaves any individual or race with such a deficiency at a great disadvantage. The practical side of this is that anyone who has to take the other fellows word for the correctness of the account in the case of a comment transaction of any kind can not be sure of having justice done him and in the case of the Indian it is not always possible or feasible for him to have an agent or a reliable friend standing. I may anticipate here by interjecting at this place a remark which would properly belong at the conclusion of this discussion; namely, that the reason why the Indians should receive a proper schooling is first of all that they may be able to stand upon their own feet and transact business for themselves in English without getting the worst of it in any deal in which they are concerned.

A large number of individuals have been able, in the history of our country, to lead reasonably successful and prosperous lives without even having advanced any further than Grade VI of the public school, or its equivalent, but that is no longer sufficient. Of course, it is going to be some time before all the people of the United States get any farther along in school than Grade VI, but as a general rule the people who do not go beyond that point are going to be left behind in the race for success. The number of Indians who go beyond Grade VI, when compared with the total number in school, is by no means satisfactory or encouraging as yet; but there is an appreciable number that do so, and for them a specialized course has been provided to meet their needs. By the time a pupil reaches Grade VII, he is in a position to take on and understand something more than the three R's and from the time he begins Grade VII, he has a chance to raise above the average and become a leader not only among his own

people but in the country at large. A little learning is truly a dangerous thing and useless.

The number who go above Grade VIII is smaller still, and the chances for distinguished achievement for those who finish the present vocational course of four years' secondary work as offered in Haskell Institute, Chilocco and Salem, are correspondingly increased.

ACADEMIC WORK.

Up to this point I have confined myself mostly to the idea of academic instruction. Vast and expansive as our country is, the plan of academic instruction in the schools in general varies but little from Maine to California or from the Canadian boundary to the Gulf of Mexico. But in the matter of industrial instruction there is an appreciable variation. This is particularly true of agriculture. For example, the processess employed to get a crop of wheat or beans in New Mexico and Arizona would be considerably different from those employed to get a similar crop anywhere east of the Mississippi River, and many other places west of the Mississippi, for that matter. Seasonal and climatic conditions determine to a very large extent the modus operandi of plant production and stock raising. There are places in this country where no one would think of sowing spring wheat, and on the other hand there are places where the wheat is invariably sown in the spring. The severity of the winters in the far North requires different treatment for farm and range animals from anything that is required in the Southwest.

INDIAN KNOWS CORN.

Going back to the subject of corn raising, I wonder whether or not anybody could teach a Southwestern Indian anything on this subject. Take for example the Navajo or the Hopi who has no water for irrigation purposes, but still manages to get a mature crop. He plants his hills of corn some eight or ten feet apart with many grains in a hill putting the grains down from eight to twelve inches below the surface. Then by a series of dams and dikes he contrives to direct the run-off of storm water in the direction of his corn patch and to hold there a sufficient amount of water so as to properly irrigate his growing crop. Imagine the amazement of the average graduate of an eastern or middle west college of agriculture on contemplating such processes in agricultural effort. "Necessity is the mother of invention," and the Indian applies this law just as universally as does his white brother, the chief idea being to get results. So in all aricultural teaching in the Indian schools, while there is an unvarying basal principle on which to proceed, we must recognize the fact that seasonal and climatic conditions determine to a large extent the very nature of the theory and practice of this all important subject.

As a general rule all boys and girls in our Indian schools are, and should be, given much the same training up to and including Grade VIII. But every now and then we come upon a case which deserves special attention. The Indian, as a rule, has an unusual artistic instinct, and some individuals have that instinct very developed. There is no reason why a potentially great painter or illustrator or decorator should be made a fourth or fifth class blacksmith or starveling agriculturist. Every teacher should look for the unusual in each child, and if a pupil is found with a natural gift for anything special, the teacher should rejoice upon her discovery of that gift, and lay careful plans for its nourishment and development. We must not get or entertain the notion that just because the Indian is not a white man he has nothing that would be for the edification of the rest of the world. The Indian has much by which the rest of the world may profit. And in just the same manner as the white man's civilization is the result of human experience, just so that which the Indian has and is the result of human experience—very human, indeed.

His psychology and his traditions and his antecedents may all be different from ours, but the spirit of toleration which should forever obtain in every human breast will find much of interest and profit in the life and achievements of a people different.

RELIGIOUS EXPRESSION.

The religion of the European world has found its outward expression in architecture more than in anything else; also, to a considerable extent in painting, literature and music. The religion of the primitive Indian has found its outward expression in pottery decoration, in the pattern and designs woven into baskets aud rugs; in his so-called dances, and in the decoration of the body in connection with those dances, also to some extent in mural decoration. As well might one consent to the razing of some great architectural monument as to sanction the notion of letting the decorative art of the Indian die out. This would indeed be a distinct loss to the world at large, and I am becoming more and more inclined to the opinion that it is the duty of the Government Indian Schools to do something in the near future to prevent the dying out of Indian art. There is no question that, from the standpoint of industry, the tendency of our teaching is to make a white man out of the Indian, and I very much fear that unless the schools undertake something in the way of fostering and carrying on the minor artistic industries of the Indians, those industries are in danger of being lost to the world.

HAVE COMMERCIAL VALUE.

These things have both a pronounced esthetic and a commercial value. Santa Fe is visited by thousands of well-to-do tourists every year who have a fine discriminating sense of what is desirable in the line of native art, and the willingness with which they part with goodly sums of money for Indian handiwork is one of the best evidences of the truth of the statement I have just made. Moreover, great art centers have passed favorably upon this line of work, so that there can be no question as to its merits.

A further word about commercial values. Some half a dozen years ago, when visiting a little Hopi Day School on the Western Navajo Reservation, I found the walls covered with colored drawings made by the young pupils illustrating masked figures in the village ceremonials. The work was so well done that I secured a number of the drawings and brought them home with me. The line of work was taken up in water color by some of the Hopi and Pueblo boys at the Santa Fe boarding school who, with a word of suggestion or advice here and there, have developed very considerable artistic ability, so much so that not long ago considerable space was given to discussion and illustration of their work in such periodicals as "Art and Archaeology" and "The Literary Digest." All this, to say nothing of the fact that these boys have, by means of their art, worked up rather satisfying bank accounts respectively.

THE INDIAN DANCES.

Let me revert to the Indian religious ceremonials, commonly called "dances." There has been considerable discussion as to the advisability of their suppression. I would say that there probably should be some measure of control exercised, but suppression, no. Some of these ceremonials would probably be to us obscene and objectionable; most of them are not. Would we be willing to forget the Greek theater? What would the world be today without the drama, or the moving picture? And yet, both are traceable to the Greeks of recorded history, who in their turn got the notion of their drama, as we know it, from the religious, or semi-religious, ceremonials of their forbears, the record of whose lives and customs is now forever dimmed by the mists of antiquity. Who is there that would say that if the American Indian is permitted to remain an Indian, his ceremonials may not in time be sublimated and transmuted into the gold of something as worthwhile and

world-compelling as the tragedies of Aeschylus?

FIESTA IS HELPING.

The country is really experiencing an awakening on this subject, and nowhere more than in Santa Fe is the interest any keener. Largely through the medium of the Santa Fe Fiesta has the place come to be the center toward which a large contingent of people moves every year to see something spectacular and satisfying in the way of native art and ceremonial. Our experience with the Fiesta, since its inception three years ago, has been so reassuring that this year a general Indian industrial arts and crafts exhibit is to be put on, which will doubtless more than double the interest in the affair generally. I don't know whether the idea of this exhibit originated in the Indian Office or with the Director of the Fiesta, but, be that as it may, it has the hearty approval and cooperation of the Commissioner of Indian Affairs.

Another word as to commercial values. At the closing of the Santa Fe school in early June this year, we put on an Indian play that involved the bringing in of some Indian dances. One of these was done by a group of Zuni boys and another by some of the Santo Domingans. A few days ago the Director of the Santa Fe Fiesta asked me to inform the boys that if they would repeat those dances at the Fiesta in September he would pay each of the two groups $100. This transaction is, of course, gauged by the criterion of what our visitors from the outside world want most to see. The dances, even if barbaric, are beautiful, and have not the slightest suggestion of anything of an untoward or unbecoming nature.

My subject is Unity in the Aims and Principles of Education of the Indian Child. In what I have said, I have pointed out that the foundation of every child's training must be laid upon the English language, followed up by proper drill in the fundamentals of arithmetic. Together with these should come thorough instruction in morals and right habits of mind and body, with particular stress upon hygiene and sanitation. This is the most of what he gets up through Grade VI. By that time a skillful teacher will have discovered in what connection a child's enthusiasm and response is most readily aroused, and from that time forward his specialty, if he has one, may be given opportunity to develop—slowly of course at first, with a continuation of the instruction in basal subjects begun lower down.

CHIEF AIM.

The chief aim of Indian education should be:

To make of him an English speaking, reading and writing race.

To make him able to transact his own business and know for himself whether or not a deal is correct.

To make him dissatisfied with a status in which he just ekes out a precarious living—that is, to stimulate him into increased production.

To make him dissatisfied with the unsanitary conditions of body, house and premises which we so often observe upon visiting his village or habitat.

On a number of occasions when it came time for girls of from sixteen to twenty years of age to leave the Santa Fe school, I have noticed a decided disinclination on their part to leave the place willingly. More than once these girls have wept bitterly at the thought of going home and begged to be allowed to remain at the school. There is something very significant about this. It was much more than a mere caprice. These girls did not want to go home because the living conditions at their homes were intolerable, and after having been accustomed three, four or five years to living in clean and sanitary surroundings, the thought of going back to the old life, perhaps to unspeakable filth and vermin, was more than they could contemplate with equanimity. A couple of months after my first observation along this line, I visi-

ted one of the villages to which a group of girls had returned, and I then knew why the girls had wept at the thought of going home.

WHAT IS THE ANSWER?

What is the answer? What is going to be done? The girls cannot remain at school forever. They must go somewhere, and most of them must go to their ancestral homes. It is a heavy burden they have to bear, but in them lies much of the hope we may reasonably entertain for the eventual cleaning up and sanitation of the Indian habitats. Some of them will lose heart and let themselves go down to the level of what they would have been had they never gone away to school. Not all will go down. I know a number of them that have not gone down. I know some more that will not. I know a group of Indian villages where the influence of the Carlisle Indian school has been so strong that the sanitary and living conditions there would be a credit to a number of white man communities I could name. I also know a community which furnishes a large contingent of girls for the Santa Fe school, who on their return to school a year, and two years ago, when the matron remarked upon how clean they were, replied that they were ashamed to come back to school dirty and had seen to it that their mothers helped to clean them up. If we can arouse in a people a sense of shame at the thought of being unnecessarily dirty and vermin ridden, it seems to me that we are getting somewhere and not waging a losing fight.

FURTHER AIMS.

Further aims: To make better farmers and better stock raisers and better artisans out of the general run of Indian men, so that there may be a greater sufficiency and greater variety of food for the family.

To make the women better cooks and better housekeepers and better mothers. Whether or not the Indian perishes from the earth as a race is going to depend just about entirely upon the sufficiency and variety of raw food products; the proper preparation of the food, and the protection of the body from the elements. With these things in proper shape, resistance to disease and epidemics will in a large measure take care of itself.

Another aim: To foster and preserve the Indian's native culture. He has one. Not only let him be an Indian, but see to it that he is one. Don't try to transform him into something else, for it can't be done. And if the attempt is made his last state will be worse than the first. Try to improve him. Give him what he needs of our culture and civilization to enable him to stand up in the face of competition; and as for the rest, for the most part, foster his culture, eliminate from it, or modify, anything too suggestive of grossness, if such there be, to fit into a proper conception of decency; and help him sympathetically to develop his native arts and handicrafts. Let the Zuni have his shalako dance, the Rio Grande Pueblo his corn and harvest festivals, the Navajo his yebachai of thanksgiving and the Hopi his snake ceremonial. They are as great in their way as the Grand Canyon or Niagara Falls.

More food, better cooked food, better housing, intelligent communication and dealing with his neighbors, decrease of infant mortality, right living and thinking, cook books in the household, a bank account — and after that, let him be an Indian still.



THE SIGNAL

From Painting by J. H. Sharp

AN INDIAN PAINTER OF THE WEST

BY LAURA A. DAVIES IN HOLLAND'S MAGAZINE FOR SEPTEMBER

IN the heart of the Pueblo Indian country is the little town of Taos, New Mexico. Here is located the old home of the famous scout, Kit Carson. Across the way from this historic spot during his lifetime was a decaying old chapel built many years ago by the order of the Penitentes. In place of the ruins there is today a modern adobe residence, and a completely equipped artist's studio, into which went many of the old rafters and wood carvings of that former age. The high ceilings, immense fireplace, modern artistic apparatus, space, light and furnishings, make it a place beloved by every artist who enters it. This is where Joseph Henry Sharp, the noted painter of Indian life, lives and works. Nearby is a walled garden where the artist finds a variety of natural outdoor backgrounds for his pictures.

Although known as a Western artist he was born and grew to manhood in Ohio. During his boyhood a severe illness left his hearing impaired. The trouble developed so rapidly that in a few years he was totally deaf. Totally deaf he has remained to this day, though he assures us that he remembers distinctly how all the noises of nature sound and can hear (feel) thunder and a bass drum by vibration. His deafness stopped his attendance at school when he was fourteen years old. About the same time

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his father lost a considerable fortune, and the boy, thrown on his own resources, began the study of art.

In his early manhood he travelled and studied extensively in Europe. The best masters of Antwerp, Munich and Paris were his teachers. He visited all the old art centers, toured the Black Forest and Italy, sketched in Seville and the Alhambra, and copied the masterpieces of Velasquez and others in Madrid. He traveled extensively in the United States and Cuba, adding to his store of knowledge, perfecting his technique and developing by hard work and close application the genius with which nature endowed him.

From 1892 to 1902 he served as instructor in the life classes at the Cincinnati Art Academy. Through these ten years of teaching he was busy painting Indians, the work he loved best to do. His first boost into the limelight came in 1900, when two of his pictures were accepted for the Paris Exposition. This was followed by a request from the Cosmos Club to make an exhibit in Washington. The Government set its stamp of approval upon his work by purchasing eleven Indian portraits from this collection for the Smithsonian Institution.

A still more welcome recognition came in 1902 when Phoebe Hearst purchased eighty pictures for the University of California and gave him a commission to paint fifteen more each year for five years. This freed him from the necessity of earning a salary, and permitted him to spend all his time studying and painting in the home surroundings of his subjects. In 1901 the Government had built for him a studio and cabin in Crow Agency, Montana, at the foot of Custer's Battlefield. He still spends his winters there with the Blackfoot, Sioux and Cheyenne tribes and his summers among the Pueblos of the Southwest. He has a studio also in California, where he spends a few weeks each spring. During the last thirty years he has painted the best known Indians of many tribes.

Seldom has there been an artist, historian or writer who has tracked the savage to his lair, lived with him and won his confidence in the thorough way that Mr. Sharp has done. He is a typical American, full of tact, energy and ingenuity. He is intensely human and has always treated the Indian as a brother, and as a result has never had an unpleasant experience in all his intimate relations with him. It has often been said that Landseer painted dogs so well because he loved them. The same might be said with equal truth of Sharp's Indians. He peeps into their hearts. His vivid imagination sees things from their viewpoint. He feels the thrill of things that thrill his subjects and so he puts the living spirit, not merely the technically exact portrait, upon his canvas.

He has been much commended for his technical skill in draftsmanship, especially that of the human form, which shows to such marked advantage in the scantily clothed figures of his superb specimens of physical manhood among the Indians. Through his art he expresses his deep love for harmony of line and color, for the decorative arrangement of



THE DRUMMER

From Painting by J. H. Sharp

masses, and his keen search after truth in the smallest details of even background and surroundings. The fact that his ears are useless has made his eyes unusually keen. He sees more in nature, people and things, than the ordinary individual. His daily observations tell him a thousand and one things which an untrained eye would pass by as unworthy of notice. It is these little things through which he has gleaned his information about racial and tribal characteristics, ceremonial rights and customs, and the meaning of all these things to the Indian himself. And what his keen eyes see his genius and training enable him to transmit to others through the medium of his art.

Critics speak often of the golden glow of warm sunshine in his pictures and the transparent shadows which intensify it. His firelight effects are almost as remarkable. When the cool days of fall begin to arrive he has a roaring fire built in the big fireplace in his Taos studio. He groups his figures around it in their natural attitudes at their familiar tasks or pastimes and the stage is set for a masterpiece. While painting he is always alert to catch the easy, graceful pose of unconscious actions, and his figures never show stiff, conventional attitudes. He can put as much of the finer, more elusive emotions into the bodily pose as into the facial expression.

Mr. Sharp is seen at his best among pictures and tells many interesting bits of gossip about them. Pointing to one of the figures in a recent canvas called "The Lament of the Dead," he said, "See the robe that Indian is wearing? That is one of the finest elk hides you would find in a day's travel. And that little spot



THE TOBACCO DANCE

From Painting by J. H. Sharp

there, do you know what that is? That is the bullet hole that laid the elk low. Now the Indian is primitive and does primitive things. A hole is a hole and must be either hidden or strengthened. So what does the squaw do but sew a piece of flannel over it and then do some bead work about it. Thus from something that is unsightly an ornament arises."

Passing to a snow scene painted on the Crow Reservation, he stopped to explain a small tepee sitting by a larger one "That," he said, "is an Indian sweat tepee. When the Indian's cleaning day comes around he takes large boulders and heats them to the utmost and then carries them into the little tepee. Water poured over them produces steam and a sweat bath follows. When he finshes with this bath, he rushes out for a plunge in the stream nearby, or if it is winter he rubs himself down with snow."

Speaking of the portrait of a chief prominent in Custer's battle, he said, "Note the quizzical half-smile on that Indian. He was one of my early subjects in the Sioux Reservations. He never could see why I should pay him two dollars a day just to sit and let me look at him. He used to joke with me about it and tell me he thought I must be crazy and then every once in a while he would smile, and I knew just what was making him laugh inside. That's why I caught the expression and put it on canvas."

The picture called "Sweet Grass Medicine" shows a ceremonial rite. The medicine man is shown burning sweet grass and gently fanning it with an eagle feather. Notice how interested the Indians in the group about him appear. One handsome buck has dropped his flute to the ground in his anxiety lest the small flame should flicker out.

One time he wished an Indian called "White Weasel" to wear a hat, which he refused to do, saying it was "bad medicine" for a Taos Indian to wear a hat, espe-

cially a Crow Indian hat. Mr. Sharp insisted, however, and got a picture of a real angry Indian in a big hat that looks decidedly uncomfortable on him.

"An Old Street in Taos" is a picture showing three figures. The one standing still has drawn his blanket about him, revealing only his face, and is evidently trying to attract the attention of two Indian girls who are passing by. Mr. Sharp says this is the Indian method of flirting.

The picture "Watchful Waiting" has been called a masterpiece of realism. Every muscle in the lithe young bodies of the crouching Indians is tensely alert, and yet what a world of passive endurance they seem capable of! The light and shade contrast is also most realistic in this picture.

In speaking of his picture called "The Oil Promoter," the artist pointed to an Indian in citizen's clothes who appears to be trying to get possession of some valuble oil leases belonging to a group of his blanketed fellows, and said, "That brilliant vest he is wearing is one of the few pieces I have in my collection and I had to write to dozens of my friends before I could find just what I wanted when I painted that picture."

Though Mr. Sharp is sixty-three years of age his work shows nodecline in either quantity and quality. He leads a most active life painting constantly. He has a little studio on wheels which he has christened "The Prairie Dog" which he uses "on location" in bad weather. He spends much time among the Indians living as one of them. This has given, him an intimate knowledge of their customs and habits and power of sympathetic interpretation that would be impossible for an outsider.

Until recent years few artists of note have given serious study to the Indian deeming the remnants of a disappearing race unworthy of an artist's effort. But the Indians of Taos Pueblo are different—picturesque and untouched by the civilization that has grown up about them. Through the influence of Mr. Sharp, some twenty years ago, two other artists—Bert Phillips and Ernest Blumenschein—visted the Taos country and were so favorably impressed by the beauty of scenery and interesting life of the Indians, that they decided to establish themselves in the village. Both artists won distinction as painters of the West. A few years later they were joined by E. Irving Couse. Then the younger artists continued to follow the trail made by these pioneers until a permanent colony was established. They formed the Taos Society of Artists, and hold their exhibits in the historic Palace of the Governors in Santa Fe. The painting of Indian life is attracting much attention at the present time, and artists from the East are frequent visitors at the Taos colony. For example, Robert Henri, a noted New York painter spent all the summer of 1921 in the West, painting Indians.

Mr. Sharp was a charter member and the leading spirit of the society. Among them all he stands pre-eminent both in his intimate knowledge and understanding of the Indian character and his ability to put it on canvas. The mute lips of "Sharp's Indians" will go on and on through coming genarations, long after civilization has sent an axe crashing through the wilderness and converted the waste places into productive fields, telling the story of the Red Man's life, characteristics, idiosyncrasies, and aspirations as seen by the keen eyes of their friend and comrade—a man who lives, works, plays and enjoys in a silence so complete that the inner harmonies of his own soul find their way out through his pigment and his brush to bless and uplift all lovers of truth and beauty in art.

TAYTAY'S TALES

AS COLLECTED AND RETOLD BY ELIZABETH W. DE HUFF AND ILLUSTRATED BY FRED KABOTIE AND OTIS POLELONEMA

AMERICAN fairy tales that have the flavor of Grimm and Andersen and yet were of the soil have been attempted but so far as the writer knows have not been achieved until now, when a goodly volume of Indian myths rendered into colloquial English by Mrs. Elizabeth W. De Huff, of Santa Fe, also carry with them the attributes that have made Arabian Nights immortal. The imaginative quality together with the keen observation of nature and animal ways have given Indian myths a quality of their own but it has been well nigh impossible to transmute them into fairy-tales that children and grown-ups enjoyed to the same extent as the classics in that field. Mrs. De Huff, by avoiding pedantic adherence to original text or form, possessing a deep understanding of and sympathy with the Indian view point has succeeded in giving Americans this delightful addition to their folklore which it seems certain will give pleasure to young and old of the present day and of generations to come. The simplicity of the tales is matched by the easy swing of the words, sentences and cadences of the stories themselves which concern themselves mostly with the animals known to the Pueblo Indians and the manner and thought among the Indians. It is the kind of book which appealing to the child mind at the same time deeply interests the adult. That it is beautifully printed and uniquely illustrated by two Indian boys, of course, adds to the zest and admiration with which we, especially in the Southwest, take up the book. Its preface which El Palacio herewith reproduces in full, answers the questions of how and why the book came about although the book itself is the best evidence that the loving task which Mrs. De Huff, who is the wife of the superintendent of the U. S. Indian School at Santa Fe, set herself has been decidedly worth while.

THE INTRODUCTION.

Taytay's Tales were collected for a little girl with an insatiable thirst for "stories." The first ones were gotten by chance from the young Indian boy who has kindly illustrated this collection. Ann enjoyed them so thoroughly that we teased and cajoled other Indians into telling us other folktales and so the number and our joy in them grew. We think perhaps other little children—and some grown-ups, too—may derive the same pleasure from them, so we should like to share our stories.

As mentioned above, the illustrations have been sketched and painted by a seventeen year old Hopi boy, Fred Kabotie, whose Indian name is Na-hah-woh-ma (It happens again and again like the sunrise), with the exception of a few of the pen and ink sketches drawn by Otis Polelonema, another Hopi boy. Neither of these boys has had any training in art. They have drawn and painted the pictures according to their own conceptions of the stories. The dance pictures all represent real ceremonies still celebrated yearly by the Pueblo Indians of the Southwest. The medicine men's ceremony is "secret;" nobody is allowed to witness it except the nearest relatives of the sick person upon whom they are trying to work their charms.

As is always true with stories that are

passed on orally from one generation to another, these folk tales must have been somewhat changed in the relating; but judging from the accuracy of detail insisted upon, when they were told me, I believe that the change has been slight. To what extent, if any, they have been influenced by the folk lore of other countries and races, I do not know. There is a marked similarity between "Little Red Riding Hood and Juanita", "Marianita, the Cat and the Bear," and also between "Uncle Remus Tar Baby and The Gum Baby"; but the Indian relators insist that these two tales were told to them by their grandfathers, and they were "already then very old when my grandfather heard them."

It is interesting to compare the stories of the different pueblos, where the Indians have intermarried among themselves for so many generations that each pueblo is a distinct world unto itself. In Schatchen, a book of myths collected from the Laguna Pueblo by John M. Gunn, the the Coyote and the Horned Toad is almost identical with The Fox and the Lizard, which was also gotten from the Laguna Pueblo, but told by a different narrator.

In Charles F. Lummis's Pueblo Indian Folk Stories, told by the Indians of Isleta Pueblo (there are none from that source in this collection), there are several incidents somewhat similar to The Coyote and the Fox, Deh-a, The Fox and the Skunk, Dy-yoh-wi and His Eagle, The Fate of the Boy Witch, The Fate of the Witch Wife and The Man Eater. While these stories differ widely from the ones contained in this volume they show a decided relationship of origin.

The choice of the title was suggested by the fact that the Indian "Taytay," or grandfather, is usually the one who tells the stories to the children.

In order to help mothers, and other readers of these tales to little folks, answer the question after question—almost ad infinitum—that such little folks like to ask, I have added a glossary of explanatory notes.

I very much appreciate the kind criticism of Mrs. Mary Austin who suggests that I make it clearer in these notes that "the tales are not nearly so cruel to the Amerind mind as they seem to us. There is the same childlike spirit of fun behind them that prompts children to snow ball one another, and play such pranks as throwing one another in the creek. There is another item of primitive psychology which renders the tales innocuous to the tribal mind, and that is the idea of physical life, especially for animals, as a kind of masquerade, something that can be put on and off at will. In the fox and coyote stories the victim is continually being resuscitated by this magic power of putting on and off his animal life, and there is no more cruelty in the idea than in the East Indian idea of transmigration.

These Indians of the Rio Grande valley of New Mexico and the north central mesas of Arizona are not only superstitious and fatalistic, but they are believers in immortality of animal as well as human hearts, except when burned. If a tale ends with the death of an animal its heart in new dress is simply transferred to some other place, and not exterminated but a great joke has taken place—the primitive idea of fun making.

I wish to acknowledge my indebtedness and express my thanks to the Indian men and children who have kindly related these folk tales to me. I have attempted to write them in as simple and direct a manner as they were told; and Ann and I hope the other little children may enjoy them as much as she does.

ARCHAEOLOGY AND HISTORY

The Elephant in Ancient Asia.

C. W. Bishop shows that the Asiatic elephant was common in Syria and Mes-

opotamia, in the period of the XVIIIth Egyptian dynasty. Elephants and ivory are mentioned in the Babylonian and Assyrian records down to the time of Shalmanesar III. By the time of Alexander the elephant had disappeared from Western Asia and was not to be found short of India. In China the elephant was abundant in prehistoric times, but it had already disappeared by the time of the earliest contemporary historical records about 1000 B. C. The memory of it still lingered in the traditions of the earliest dynasties that were preserved in the classical literature. The sign for "elephant" is one of the few primitive pictographs that lies at the basis of the Chinese system of writing and this shows that the animal must have been familiar to the inventors of the earliest written characters.

IN THE FIELD

Discoveries in the Mayan Field.

Five Mayan cities abandoned hundreds of years ago, have been discovered in the forests of Yucatan and Guatemala by Dr. Sylvanus G. Morley of the Carnegie Institution of Washington, who has just returned from an archaeological expedition in Central America, according to the Science Service, which aims to be accurate.

The largest of these five cities was found in northern Guatemala. Dr. Morley calls it "Naachtum or Distant Stones" on account of its inacessibility. It was once, he says, a large, fairly prosperous town which might be compared with some of our present day middle western cities.

Practically all the remains of the fragile private dwellings of the thousands of former inhabitants are the few stoneswhich formed their kitchen fire places. Imagine, says Dr. Morley, the city of Washington with everything leveled to the ground except government buildings and churches and you get some idea of Naachtum as it now stands. Only public buildings and pyramids mark its former importance. Among these ruins some of the large pyramids are 90 feet high.

These pyramids should not be confused, he emphasises, with Egytian pyramids, which were used as tombs. The American pyramids were merely platforms on top of which temples were erected. These temples served as astronomical observatories as well as for the barbaric religious rites performed in them.

Naachtum and many other cities were probably abandoned during the sixth century after Christ. Naachtum, Dr. Morley says, was one of the second class city-states of this powerful people. Cities of much greater size and importance have been found in years past. He also recently found two ancient city sites in northern Guatemala and two others in Yucatan.

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New Mexico Society.

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PRESENTATION OF THE SCARPITTA BRONZE BUST

OF

HON. FRANK SPRINGER

TO THE

STATE OF NEW MEXICO

THIRD ANNUAL SESSION OF THE

SOUTHWESTERN DIVISION

OF THE

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE

AT THE

ST. FRANCIS AUDITORIUM, SANTA FE, N. M.

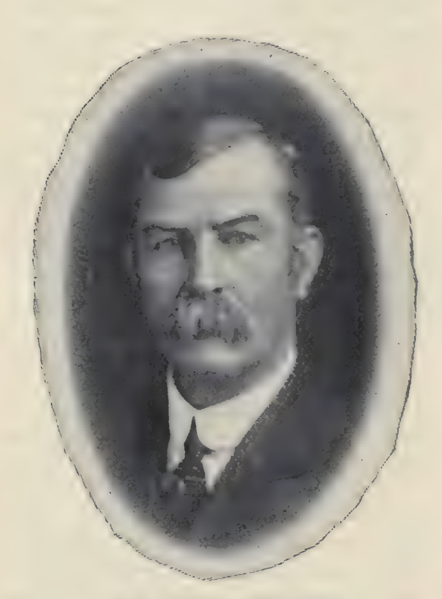
FRIDAY EVENING, SEPTEMBER 8, 1922



HON. FRANK SPRINGER

(Bronze Bust by C. Scarpitta, presented to the State of New Mexico by Friends of Mr. Springer.)

Presentation of Bronze Bust of Hon. Frank Springer



HON. FRANK SPRINGER.

SIGNIFICANT and memorable was the presentation of the bronze bust of Mr. Frank Springer to the State of New Mexico on the evening of September 8, 1922. The spirit of the celebration, its setting and its import, made it an historic event in the annals of a state overwhelmingly rich in traditions, thrilling events and picturesque episodes. To the hundreds of people who had gathered in the Saint Francis Auditorium to do honor to the man who had wrought so much for them and their commonwealth, and had achieved distinction and success in law, in business, in science, in statesmanship and in wise giving, it was an unforgettable occasion.

The glamour and the shouting of the 1922 Fiesta had filled the fore part of the week, and were followed by the earnestness and interest of the sessions of the Southwestern Division of the American Association for the Advancement of Science. Friday evening had been set apart by the Association for the exercises which proved to be the climax of a week crowded with stirring and notable incidents. It had been a typically sunny Santa Fe day, followed by a night rapturous with a brilliant harvest moon. The members of the Science Association, just returned from a field excursion to San Ildefonso, where the Tewas had delighted them with a tablita ceremony of wonderful color and grace,—joined with the friends of Mr. Springer from far and near in filling comfortably the St. Francis Auditorium of the new Museum. There were present former and present business associates from as far away as New York and St. Louis, from cities and towns in New Mexico and adjoining states; there were men and women in the audience who had won world wide distinction in the fields of science, literature, art, music and the professions; there were represented the Indian, the Spanish American, ths pioneers and the new comers to the Southwest—as cosmopolitan and fine an audience as ever gathered to do honor to a fellow man.

There were spontaneity and dignity about the program which transmitted themselves to the audience; a warmth of feeling and simplicity which characterize a neighborhood gathering rather than the formal state event; and yet, withal, the impressiveness of a solemn service in cathedral or abbey where all hearts are lifted to one purpose. Under the indirect, mellow glow of the high ceiling lights of the nave the St. Francis murals took on new values, and the carved vigas with their primitive color designs stood out in massiveness from the shadows. The

transepts and the chancel were flooded with light. To the fore on the altar platform, on an improvised pedestal, stood, the veiled bronze bust, and to one side on a table, the scientific volumes of which Mr. Springer is the author.

Dr. Edgar L. Hewett broke the hush of expectancy that fell upon the audience when the speakers of the evening took their places on the platform. It was obvious that the tribute he paid Mr. Springer was heartfelt. Like the speakers that followed, he commanded the closest attention of the audience. Closely associated with Mr. Springer for a quarter of a century in the upbuilding of such great institutions as the Normal University of New Mexico, the Museum of New Mexico, the School of American Research, and in the furthering of research work, the renaissance of native arts and handicrafts, the fostering of art and literature in the Southwest, it was quite fitting that Dr. Hewett emphasized Mr. Springer's contributions to science, education and art.

Colonel Ralph E. Twitchell, historian, author, lawyer, eloquently and forcibly dwelt upon the high place Mr. Springer achieved as a member of the bar. He too, had been close to Mr. Springer for decades, and prizes this association as the most precious in a life filled with activities for the advancement of his beloved State and City. He reviewed Mr. Springer's achievements with the sympathy of a friend, and yet with the preciseness of evaluation of the trained biographer and historian. Momentarily shaken with emotion as he paid an intimate tribute, he passed quickly to the orderly marshaling of dates, figures and historical facts, imposing in themselves and overwhelming in their aggregate.

In concluding his address Col. Twitchell presented a handsomely bound volume entitled "Notes and Memoranda Concerning the Legal, Scientific and Literary Activities of Frank Springer as a Citizen of New Mexico," to serve as a permanent record in the library of the State Museum. It contains a sketch of Mr. Springer's career at the bar and his connection wtih pudlic affairs, a history of the most notable cases in which he was engaged, together with comments by other lawyers and judges upon his arguments before the United States Supreme Court; a reprint of his oral argument in one of the cases; and contemporary newspaper comment upon these matters. Also reprints or original copies of many of his public addresses upon legal, educational and miscellaneous subjects. Also accounts and reviews of his scientific works and publications, taken from periodicals of high authority. This compilation exhibits from the original sources evidence of the wide range of Mr. Springer's intellectual activities. It is understood that a small number ot copies of the work have been printed for reference in libraries, and for the use of his family and intimate friends.

Mr. James G. McNary, president of the First National Banks of El Paso, Texas, of Las Vegas and of Dawson, in New Mexico, who too had known Mr. Springer for a quarter of a century, spoke as a younger business man of a successful, older man, emphasizing Mr. Springer's place as an empire builder, a man who touched the resources of northern New Mexico so that they yielded abundantly, creating irrigation works, developing mines, founding settlements, giving sustenance and bringing happiness to a great multitude of people.

Dr. D. T. MacDougal, general secretary of the American Association for the Advancement of Science and president of the Southwestern Division, who is in charge of the Desert Laboratory of the Carnegie Institution at Tucson, Arizona, spoke as one scientist of another, referring also with approval to the business man in science,—in the case of Mr. Springer achieving doubly, by giving himself and giving of his means.

Then came the moment for unveiling. Dr. Hewett paid glowing tribute to his friend as he removed the cover from the

bust which stood revealed as a splendid piece of art; he tendered it on the part of Mr. Springer's friends as a gift to the State. United States Senator A. A. Jones, delegated by Governor Merritt C. Mechem to receive the bronze on behalf of the State, was in a happy vein, his address of acceptance being felicitous in its warmth of feeling and eloquence.

At the conclusion of the addresses Homer Grunn, of Los Angeles, composer and pianist, rendered with exquisite feeling three of his themes, that stand among the most pleasing and beautiful modern compositions based on Pueblo melody and rhythm.

Following Mr. Grunn's numbers Mr. Springer, who had not been present during the exercises, was escorted into the auditorium by Mrs. Laughlin and Mrs. Hewett, representing the Woman's Museum Board, and was given a warm and generous ovation, the audience rising and remaining standing while he responded briefly, first in a lighter vein, to mask his evident emotion, and then gravely, voicing his real feeling in a single touching sentence. He then presented to the audience Mr Scarpitta, the sculptor, whose presence had not before been generally known, who with unaffected earnestness told of the deep feeling with which he had executed the portrait now before them. The remarks of the two gentlemen were as follows:

Mr. Springer:

My friends, I did not come here to make a speech, but I am here in obedience to the command of my superior authorities, representatives of the women of Santa Fe, to whose example and encouragement is due a large part of what the men have been able to accomplish for the betterment of this community. When I was summoned to appear at this stage of the proceedings, I knew, of course, that the summons came from the hearts of the friends whose infinite kindness and courtesy have been so often manifested, the recollection of which makes this beautiful place seem even more beautiful. But I thought that it might also be intended to give to those in attendance here an opportunity to judge of the merit of the work which they have been invited to view by a direct comparison with the original. On that point I think there can be but one opinion. Looking at such an example of the sculptor's art, one is inclined to marvel at his power to create out of inanimate materials so faithful a delineation of the human features; but come to think of it, it isn't so very wonderful after all; it is really quite simple; all the sculptor has to do is to procure a supply of the proper kind of clay, and then put it in the right place. This disclosure of the mystery is not original with me, but probably has done duty ever since studios were invented. I cribbed it from a painter, who told an inquisitive visitor seeking to learn the secret of his canvasses that it was easy, all that was necessary being two things: first, to select the proper colors; that was very important, he said; and then—put them in the right place. So it is with one of Fritz Kreisler's masterpieces: simple enough, just pressing the proper string, and drawing the bow the right way.

You know it is against the rules for the subject who is being honored as I am to attempt to say anything serious; but I am wondering if in all this nonsense not inadvertently have stumbled upon a great truth, which is, that one of the chief problems of life is to learn how to select the proper things, and to use them in the right way.

Now, having broken the rule once, I am going to take another whack at it, and sum up what I really think and feel, by saying that the thing which is culminating tonight has touched me deeply; and that I would rather have it occur here, in this place, than anywhere else on earth.

One other privilege belongs to me, of which I avail myself with the most profound satisfaction; and that is, to present to this audience the man whose inspired

art has created the work which you have come here to see— Scarpitta, the sculptor.

Mr. Scarpitta:

Mr. Springer, Dr. Hewett, ladies and gentlemen: I would like to say a word about this work of mine. I am not a speaker, as you know, but I cannot go through this without first of all telling you how profoundly impressed I am that I was the one selected to make this portrait of Mr. Springer. The moment I came in contact with Mr. Springer I felt immediately the great force with which he has accomplished all that you have heard related by the Chairman and the other gentlemen. I went into this work with all my love, because I felt the sincerity of this man; and I have, I hope you will agree with me, put into this bronze something that will live on forever, and reveal the inner feelings of Mr. Springer, his intense love for humanity, and his power of convincing any one of his profound sincerity, which I have admired so, and of which I am so proud to know and see that you all agree with me. I thank you.

The program was then concluded by the gracious and beautiful Princess Tsianina in an exalted mood, who with the sympathetic accompaniment of Mrs. Doll, gave some of the finest Indian songs in her repertoire, among them the Zuni Invocation to the Sun-god, which, as she explained, she had substituted for another number because it better expressed her feeling after listening to the addresses which had preceded.

In the patio of the art Museum the Woman's Museum Board had spread a table made colorful with magnificent dahlia blossoms. Moonlight flooded the scene, and garlands of colored lights swung across the sward. Here thronged the people after pouring past Mr. Springer, offering their words of appreciation for all he has done and all he has stood for, and lingered until midnight and after. The literary folk were present under the leadership of Mary Austin, who but recently returned from England; the anthropologists included Francis La Flesche and Miss Alice C. Fletcher of Washington, D. C.; other branches of science were represented by Dr. MacDougal of the Desert Laboratory, Dr. Larkin of the Mount Lowe Observatory, Dr. Douglass of the Lowell Observatory, and many other members of the American Association for the Advancement of Science, most of them engaged in research work in the Southwest; the bar by Hon. Thomas B. Harlan of St. Louis. and many others of the federal and state courts and bars; business by President Jan Van Houten of the St. Louis, Rocky Mountain & Pacific Co., President Levi Hughes of the First National Bank of Santa Fe, President James G. McNary of the First National Bank of El Paso, President George Ulrich of the Exchange Bank of Carrizozo, and scores of others active and prominent in the upbuilding of the Southwest; statesmanship by United States Senator A. A. Jones and other federal and state officials; while the presence of members of the art colonies in Santa Fe and Taos, of leaders in music like Grunn and Tsianina, as well as those active in social circles, made the assembly a brilliant one indeed.

The art alcoves were thrown open. The Fiesta exhibit of paintings by Santa Fe and Taos artists made them unusually attractive. In one alcove the Springer bust was placed together with a Madonna group also by Scarpitta, a lovely piece of work. In the opinion of critics without exception the Springer bronze is a veritable masterpiece. It is more than a marvelous physical likeness, for it emphasizes the earnestness and power of concentration of the subject, at the same time giving an intimation of his spirituality and idealism. The bronze is a gift of friends of Mr. Springer, who contributed through a committee consisting of Paul A. F. Walter, chairman and treasurer, with Dr. Edgar L. Hewett in charge of contributions from artists, scientists and educators, Mr. Jan Van Houten of contribu-

tions from business associates of Mr. Springer, and Col. Ralph E. Twitchell of contributions from members of the bar. The bust will have a permanent place in the art Museum, whose creation is due primarily to the vision and generosity of Mr. Springer.

Herewith follows the text of the addresses delivered upon this memorable occasion, reflecting as they do the spirit of the celebration:

Dr. Hewett: Introductory.

Friends: We have met here tonight to celebrate the life and achievements of a man of science. The Southwestern Division of the American Association for the Advancement of Science joins on this occasion with the people of New Mexico in honoring a scientific man of the southwest, Mr. Frank Springer. You, gentlemen of the bar and of the courts, may be surprised when I claim Mr. Springer as a man of science, for he has been one of your most distinguished associates for many years; and you men of business of the southwest may also be somewhat startled, for he has long lived among you as an exceedingly busy man of affairs. The fact is he belongs equally with all of us.

To support my reference to Mr. Springer as a man of science, I ask you to inspect this shelf of works that would be a credit to one who had devoted his entire life to scientific pursuits. The majority of you have probably been ignorant of the fact that this silent, modest next door neighbor of yours has been steadily publishing scientific contributions that have made him known throughout the world.

So it is a many sided man that we are honoring tonight. We are celebrating his achievements while he is still with us —achievements in science, in law, in business and in public affairs. It seems fitting that one of his old neighbors, who has known intimately his legal activities almost from the beginning, should speak of Mr. Springer as a lawyer and of his career at the bar. Colonel R. E. Twitchell has been invited to perform that service. He can speak with the authority of the historian.

Col. Twitchell: The Lawyer and Citizen.

Dr. Hewett, Ladies and Gentlemen:

I consider my having been selected for this great privilege a most notable distinction. To be associated in this way in these exercises is an honor which seldom comes to a member of our profession.

I first met Mr. Springer forty years ago, and there are only nine members of the bar today living who knew Mr. Springer during all that period.

Early in the '90s, I was twice honored with the presidency of the New Mexico Bar Association, and soon realized that the constructive power in the then "Territory of New Mexico," the history makers in the development of a great commonwealth, remained largely with the legal profession, and became certain that there was no one among the members of the bar in the entire territory who would feel like giving his time to the work of recording, biographically and otherwise, the efforts and achievements of that constructive element; and so I began a series of papers for the Bar Association, dealing with the history of the bench and bar during the preceding years of American occupation. That early effort, more than thirty years ago resulted finally in an amplification and concrete compilation which was published a few years since.

In making a historical outline for these papers it became apparent that a certain classification was necessary for the reader to properly understand the position which, in certain decades, had been filled by the members of the bench and bar. That classification was as to time, and it may be repeated here: Those who came with the American Army of Occupation in 1846; those who came with Carleton's column from California during the Civil War period; and those who came

shortly before and at the time of the coming of the railways into the southwest. Mr. Springer belongs in the last named classification, having come to New Mexico in 1873, anticipating the coming of the railways and the creation in a few years of a great state in the American Union.

Had it not been for the panic of 1873, and the failure of the great banking firm of Jay Cooke & Co., of Philadelphia, the geography and the history of the States of Colorado and New Mexico would not be such as we find it today. Had the efforts which were being made at that time by Mr. Springer and his eastern associates borne fruit, the city of Pueblo with all of its industries, all of its environment, in all probability would be located where the town of Cimarron, New Mexico, was then situated. The entire proposition of financing of the transcontinental railway into the southwest at that time had been consummated, but the failure of Jay Cooke & Co. in the panic of 1873 changed the entire status of affairs, and it was not until several years later, due to the activities of certain people in Pueblo, Messrs. Thatcher and Raynolds and others, that a line of railway was built down the Arkansas to La Junta, where it joined the Atchison, Topeka & Santa Fe Railroad in its construction into the southwest.

Mr. Springer was the retained counsel of the Santa Fe Railway during that period; and during all of the years of his active career at the bar, either as trial lawyer or as couusel, was consulted in every case of any consequence which was heard in the courts of New Mexico, as well as in many other jurisdictions where the interests of that great Company were affected. These are matters of which I have personal cognizance.

My acquaintance with Mr. Springer began in the spring of 1883. In the summer of that year there was celebrated here in Santa Fe the Tertio-Millenial Anniversary of Spanish conquest and occupation of all the areas between the Pacific and the Mississippi.

When Mr. Springer came to New Mexico the bar was composed of many distinguished lawyers. The names of these distinguished jurists are found in the published reports of our Supreme Court. Within two years after his coming Mr. Springer took the position and was recognized as one of the leading lawyers at the bar, and during his active career retained that position of leadership. And from my personal acquaintance with the volume and character of the litigation confided to his charge, the manner in which it was handled, in results obtained and in the satisfaction always accorded to his clients, he enjoyed a position preeminent among his fellows at the bar. This became an accepted fact when the final determination of the most important suit, involving title to great tracts of land, was had in the Court of last resort in this country. I refer to the Maxwell Land Grant case. Lawyers of the greatest distinction in America had been employed in the litigation involving the title to that great property, but it remained for Mr. Springer to secure a final conclusion and determination favorable to the contentions of the grant owners.

The Supreme Court of the United States was right in following the argument and contentions of Mr. Springer. Few there were of the Anglo-American population who, with the advent of the transcontinental railways, could appreciate or who would attempt to understand how any one individual or company or organization could possibly have the right of ownership in a million or more acres of the public domain. The real question at that time was the one which a few years before had been dominant in California,—the question of the squatter and the Don, or the Don's descendants and grantees. Few there were who understood or comprehended the policy of the Mexican government in making these grants; a protective policy, brought about largely owing to the experience which that Republic had passed through in the case of Texas, and the settlement on

Mexican soil of Americans from Tennessee, Mississippi and Louisiana, the final divorcement of the province from the Mexican Republic and its final entrance into the American Union. As a policy, of protection, the Mexican Government gave great grants of land on its northern frontier, which was the Arkansas, to Mexican citizens. Those granted were the Maxwell, the Montoya, the Tierra Amarilla, and other grants of lands, empires in area and extent; granted to Mexican citizens for the purpose of establishing upon the American frontier a zone of Mexican influence which would resist the advance of the American, brought about through the commerce of the prairies and the establishment of the Santa Fe trail. These are the facts which caused the creation of those great land grants, and it was the student of history, as well as jurisprudence, as exemplified in Mr. Springer, who was thus enabled to sustain his contentions in our Court of last resort. The determination of that Court in that case not only revealed him as the leader of the bar in New Mexico, but gave him an international reputation; a reputation of a character which any lawyer, no matter where the scene of his activities, would appreciate as the acme of professional success. His reputation must rest upon his argument in that great case. The information which he obtained in its preparation, the knowledge that was his, and exclusively his, relative to questions arising under the Treaty of Guadalupe Hidalgo in the matter of Spanish Land Grants and their relationship to American occupation, was so comprehensive that when it came to the enactment of a law by the American Congress whereby all of these titles, insofar as any claim made by the Government of the United States was concerned, could be settled, his influence as a lawyer and citizen of New Mexico before the Senate and Congress of the United States was so pronounced that he was in position to render the people of the southwest a great service. His testimony and his arguments before the various Congressional and Senate committees had more to do with the passage of the act providing for the establishment of the Court of Private Land Claims than of all other New Mexicans combined.

As I have said, when I undertook the writing of the biographies of the members of the bench and bar, dealing with those classified as having come with the American occupation period, I found very little recorded in New Mexico beyond the decisions of our Supreme Court, and there were only two volumes of reports at that time. The newspapers of that period were few and the files in New Mexico had been destroyed, so I was compelled to search the records in States from which these men had come, in newspapers and in historical quarterlies and other like publications in order to obtain correct information. And so it was that I concluded that future historians and searchers would not be put to that inconvenience if any of my time could be profitably used in recording and accumulating information with reference to all of the members of the bar of my own period. Naturally there was much of interest in securing all possible information from so prominent a man as Mr. Springer. While my acquaintance with him was not intimate at that time but was of a professional nature, I found him then, as he is today, one of the most modest and reticent of men. It was almost impossible to acquire any information in ordinary conversation if he happened to know its purpose, and while living in Las Vegas, I took occasion to invite him to my residence, when unknown to him I was able to draw out the story of all the facts relative to the early history of the Maxwell Land Grant and earlier events occurring in Colfax County, every thing which had to do with the various lawyers and judges who practised in the courts of Taos, Colfax, San Miguel, and Mora counties, and had it very carefully recorded by a stenographer who was concealed in an adjoining room, Mr. Springer being at the time unconscious

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PAUL A. F. WALTER, EDITOR.

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of the fact until years later, when I published the Leading Facts of New Mexican History, and later, in some notes to my Spanish Archives. Recognizing that he had played a most prominent part in the making of New Mexico, I began preserving all of the printed records, briefs, arguments, newspaper clippings and accounts of his activities, and so it is that upon this occasion I am able, in a small way, to contribute a compilation of all of the printed accounts which have been thus preserved. This volume I am now tendering as a small contribution on my part to this really great New Mexican; a contribution not for today but as a source book which the future historian will appreciate, who will amplify the work of those of us who have sought to record the facts of history in the southwest. This compilation, I believe, will be appreciated by the present and future generations of Mr. Springer's family, as well as by the historical writers of the future.

His courteous treatment of his fellow members of the bar, his consideration for the shortcomings and limitations of the younger members of the profession, his great respect for judicial authority and personnel, and his mastery of many unsolved legal problems which confronted the early practitioners in the Courts of New Mexico, are outstanding features of Mr. Springer's career.

Dr. Hewett.

Thanks to Colonel Twicthell for this sketch of Mr. Springer's activities in those great days of the making of our state. From among the men who have more recently come into positions of influence and usefulness I wish to present one who can speak of Mr. Springer's place in business and public affairs. I introduce to you Mr. James G. McNary, president of the First National Banks of El Paso and Las Vegas.

Mr. McNary: The Man of Affairs.

Mr. President, Ladies and Gentlemen:

I esteem it a high honor and a great pleasure to be invited to participate with you in doing honor to the name of Frank Springer.

A quarter of a century ago through the instrumentality of Mr. Springer, president of the Board of Regents, and Mr. E. L. Hewett, president of the faculty of the Normal University of Las Vegas, the fates directed my youthful footsteps to New Mexico, for which I have always had reason to be deeply grateful.

For, as a lover of the southwestern land has said:

"There is no place under heaven,
Where the sunshine is so bright,
Where the days are quite so lovely,
Or the stars so bright at night,
Its big and open spaces,
And its girded mountains grand,
I love it like a lover,
This mysterious wonderland."

From the day, just 24 years ago, when I first met Mr. Springer, I have held it a high honor to call him my friend, and who does not love to pay tribute to a friend of such illustrious achievements that moderation ceases to be a virtue?

It would be impossible to overestimate the value of scientific knowledge. Each stray bit of such truth from the farther

shore of human thought and inquiry, has its value in applying the phenomena of the physical world to the needs of our complex social life.

Of Mr. Springer's unusual fund of scientific knowledge and of his generous use of it, you have heard and are to hear from others better qualified than I to speak, but I wish to trespass on their ground long enough to read a few lines dedicated to Mr. Springer and handed me by a mutual friend. Emerson said: "Next to the man who originates a beautiful thought is the man who quotes it."

"In solitude he played his flute and thought,
Till finally this miracle was wrought,
The ordered working of his cultured brain,
Gave power to his gaze and through the train
Of aeons of dead years his piercing eye
Sought out Earth's secrets where they underlie
The cold faced rocks. Then slowly page by page,
He read through Nature's book and age by age
He found a story there. Today the world
Is deeply in his debt, for he revealed
To man the mystery the Earth concealed."

I am, however, delegated to speak especially of Mr. Springer's services as a builder of the state. How, I beg of you, can I do justice to this theme in ten short minutes?

When Mr. Springer first came to New Mexico, over a half century ago, her population was a scant one hundred thousand, her developed resources scarcely amounted to the value of the property now within the limits of this city. Great resources of coal lay hidden in her mountains, which required money and brains to develop and railroads to haul to the consumer.

Her streams carried a wealth of water for the thirsty land, which it required the hand of man to conserve, impound and distribute. Mr. Springer made two blades of grass grow where not one, but none, grew before. He had the vision to see the charms and richness of the almost desert.

"I am the desert bare since time began,
Yet do I dream of happiness, when man
Will look with pleasure on my charms,
And give me towns, like children, for my arms."

Mr. Springer arrived in New Mexico in the year 1873, and engaged in the practice of law at Cimarron.

One of his first public services was the founding of a newspaper and though I have never seen a copy, I can judge of the high spirit which must have animated its pages.

For many years he was attorney for the Atchison, Topeka & Santa Fe Railroad, and was charged with the acquisition of right of way for its lines through New Mexico, which important work he accomplished with signal success.

Early in his legal career Mr. Springer became identified with the interests of the Maxwell Land Grant Company, and in due time became its president, which position he still occupies.

For thirty years he has been the principal guiding influence in the management of its affairs.

One of the great achievements of his life which brought him national prominence was the case of the Maxwell Land Grant against the United States Government. Mr. Springer devoted enormous study and labor to the preparation of this case, which he fought through all the courts of the land to the Supreme Court, where he made admittedly one of the finest arguments on land grant cases which has ever been made before that tribunal.

He spoke all of one day, and at the end of the session inquired if he would be allowed some further time on the following day in which to complete his argument. The Chief Justice, after consulting the other Justices, replied that he might take such time as he needed.

He exerted an important influence on the industrial life of the state, as he

was one of the first to recognize the importance of coal resources of New Mexico, and took a prominent part in the organization of the St. Louis, Rocky Mountain and Pacific company, the most important fuel producing company in the west, is today one of its directors and has always exerted an important influence in its affairs.

The greatest enterprise ever undertaken in the state of New Mexico by private capital, the building of the so-called Eagle Nest Dam in the Cimarron Canyon, was carried through by Mr. Springer and his brother Charles.

While built primarily for the purpose of storing water for their own lands, it will also irrigate a large acreage of adjacent lands and result in the development of one of the most important agricultural areas of the state.

The builders of this enterprise, in investing their capital, have taken all the chances. while the public and the state receives a large portion of the benefits.

In his early years, Mr. Springer took an important part in politics and served several terms as member of the state senate. His name has been frequently mentioned for the highest political honors within the gift of the state, but his inclination has led him away from the field of politics.

His wise counsel, his cool and deliberate judgment, have always been sought by the leaders of the state, and his influence and counsel has been a most important factor in guiding the state through her territorial period into full statehood and in framing her laws and constitution.

Mr. Springer was one of the first to see in New Mexico the meaning of her past, the value of her present, and the promise of her future.

In addition to his own constructive work, his assistance and support have been of immeasurable value to those other pioneers who have labored to establish and build up the educational and scientific institutions of the state.

Some one has said that the principal assets of the state of New Mexico are cattle, sheep, mines agriculture and romance, and it can be safely said that no other citizen of the state has played as important a part as he in the development of these five-fold assets.

The history of any state or nation is the history of the achievements and activities of her great men.

Mr. Springer's activities have covered the widest possible range. As editor, lawyer and legislator,—as farmer, stockman, and banker,—as educator, scientist and stateman, as industrial leader, railroad builder and head of a vast irrigation enterprise,—verily he must ever stand foremost among those who are entitled to be numbered among the builders of this state.

Dr. Hewett:

We have heard of Mr. Springer's activities in law and business. We may now hear something said of his achievements in science. I have the pleasure to introduce the distinguished President of the Southwestern Division of the American Association for the Advancement of Science, Dr. D. T. MacDougal, of the Carnegie Institute; head of the Desert Botanical Laboratories atTucson and Carmel.

Dr. MacDougal: The Business Man in Science.

Ladies and Gentlemen: The honor which comes to me is in no sense personal. I feel that I am here representing the 12,000 members of the American Association for the Advancement of Science—an Association made up of men whose biographies would be the history of science of the world for the last seventy-five years. I feel especially happy on this occasion because the subject of our felicitations represents the very ideal and essence of this Association which has given so much to the world. I have no compromises to make. I can speak frankly and it is not often that a speaker on these occasions can go without limits.

In order to put to you how a scientist would feel about this matter, I must go aside for the moment and consider the state of society in which we live. In a democratic form of government our educational, scientific and artistic work must take the form of generalized effort which mostly has no high peaks. To illustrate what I mean by that: an organization may employ a great artist to make pictures; may give him so much for the month or day; and in spite of the fact that they are in harness, our musicians, artists and poets do great things. But the great creative work of the world is done on individual initiative. Quite regardless of what may or may not happen in Russia or in any other experiment, rational or crazy, whose nature is always such that the group of people whom James Harvey Robinson has designated as "the wonderers"—and in that group he includes the scientists, the poets and the artists—the creative work of these people will be done not under direction but as a matter of personal effort—driven from within and not from without.

I am not here to decry democratic government, whatever its failings and failures may have been. But I do wish to emphasize some of the finer graces that may arise on the basis and on the substratum of sound democracy. The most precious thing that can come from such a snbstratum is a sense of service, a sense of indirect accomplishment. The artist or the scientist who gives himself to his own longings, who pleases his own curiosities, who does his work not because he is told to—these are the men who achieve.

Now it is quite obvious who have found the course of life during the first quarter of this century. I think this will be a notable quarter century in its accomplishments and its tragedies, but it will be most noticeable for the fact that we can discern a growing sense of service in men who accept our democratic limitations, who accept the firm knowledge that they live, and then seek by personal service to top it with something that neither democracy nor any other form of government can evolve. This personal service has taken two forms. I have seen the men who are eminent in great industrial enterprises devote the profits and fruits of their work to the promotion of the dreams of artists, scientists and poets and others of creative capacity. I have also seen those men who have shown great ability in industrial and other efforts give not only the money which they can not use to the promotion of these things, but give themselves.

It seems to me that the subject of our felicitations this evening is a man who has become notable to you, to your state, to our country, and to the scientific world by giving service in both these ways; by giving substantial support for the promotion of the dreams of others, and by scientific effort in the way of research, the fruits of which would be ample for the achiement of a great scientist if he did nothing else during his life time.

Dr. Hewett: The Friend of Science, Art and Education.

I am glad that we have had this summing up of the activities of Mr. Springer, for few have ever known him in all these capacities. Some have known him in law, some in business, some in the fields of science, some in the development of our educational, scientific and art work here, but few have realized his eminence in all these lines.

But after all has been appraised, something greater still remains to be told. There are those, and the number is large, who desire to pay a proper tribute to him in another capacity, that of the staunc inspiring friend. No one has greater reason to speak of him in this vein than I.

Our old friend, Charles F. Lummis, on the occasion of one of our encampments in the Rito de los Frijoles, drew this portrait, than which I have seen nothing finer in color or bronze, and which you will all recognize ss a perfect likeness:

"Grave and gentle and strong and still,
Sits the Chief in the Council Tent;

But when we come to a breakneck hill
His is the hand that is lent.
There's a Something we all can feel—
Power and poise of the Elder stamp;
Solomon must have made a deal
With Springer, Dean of theRitocamp."

No one will ever know how many have felt the support of his strong, kindly hand, always extended in such an unostentatious way that it was known only to the one receiving it. If we could assemble here the young artists, musicians, scientists, who have been helped to their higher opportunities by him, the number would astonish you. And a greater effect than the material aid afforded was always the determined effort inspired by his faith. It called out the best in you. He has always absolute faith in the visions of youth. He believed in you, trusted you implicitly; you simply had to make good.

When I was at the head of the Normal University of New Mexico and he was president of the Board of Regents, he gave me this admonition: "Mr. Hewett, see that no deserving student ever leaves this institution for lack of funds. Always let me know about such cases." I am venturing to tell some things about Mr. Springer that have not been told in public before. These were the things that gave him his greatest pleasure outside of his family life.

His home was a sacred precinct that some of us have been privileged to enter. Among the greatest of his successes, shared by a wise and beautiful wife and mother, has been the rearing of a remarkable family. Two things stand out in my mind as I recall what I have seen of his family life—the solicitous care for the opportunities of every son and daughter, and the veneration in which he always held his forebears. He is the son of a great father, whose memory he holds in profound reverence. He is one of those who believe that

"Whatever is Man in the sons of men,
Whatever is staunch and true,
We draw from our sires, and their sires again,
And mothers of mothers who mated when
The world and its heart were new."

We could speak long of the qualities that have endeared Mr. Springer to so many. He is all that has been claimed for him, tonight and something greater still. In the mind of every one of you who knows him well, he stands out as the incomparable gentleman. He has reached that highest of all distinctions through his interest in and practice of the finer things of life. The things in which he has taken deepest interest, science, art, music, education, public welfare, t good name of his state, the destiny of our country, which he has always staunchly held must be achieved on the lines laid down by the founders of our great republic, make for nobility. It is the highest possible ideal of the citizen—nobility in public and private life.

The friends of Mr. Springer have felt that at this time, when he has reached the fullness of life and is still with us, they would like to do something that would stand as an enduring contribution from them to this state in honor of its great citizen. In the olden times, men honored not only their soldiers and statesmen, but their scholars and all who contributed to the greatness of the state. It seemed to the friends of Mr. Springer that it would be a worthy thing to present some imperishable gift that would stand forever as a tribute to him, in this temple of art which he helped so much to create, in this institution which he has from its beginning enriched with his broad spirit and wise counsel, in this anient capital which has felt in so many ways the beneficence of his presence, and in this great State of New Mexico, which he has helped to ennoble by his active, creative life, and which he has always cherished and acknowledged his obligations to as the place of his early opportunities.

On mentioning it to one after another,

every one without exception said, "Let me have a part in that. I want to contribute to that purpose." So to a scnlptor who had gained high eminence in our country, Cartaino Scarpitta, was entrusted this sacred task. He brought to it not only the skill of a master, but the spirit of a master—the discernment and zeal which produce results in art that live as master work. I am now going to show you the outcome of this plan that we have brought to a happy conclusion. When I told Mr. Springer what we were going to do here tonight, he promptly took to the woods; but I am in hopes that during the social hour that follows, a committee of our Woman's Board which provides these delightful social occasions for us, will see if they can not find him and bring him into view. It gives me one of the greatest pleasures of my life to present to the State of New Mexico through you, Senator Jones, representing the Governor on this occasion, this bronze of our great citizen, Mr. Frank Springer.

Senator Jones: Acceptance for the State.

Dr. Hewett, Ladies and Gentlemen: This is to me a very gratifying occasion. Of course, I bring to you the regrets of our distinguished Governor that he is unable to be with us tonight, and in the name of the State of New Mexico I accept this very wonderful gift. I appreciate the fact that I am privileged to bear his commission and in his name perform this function. It is gratifying to me as a citizen of New Mexico and as a resident of Las Vegas, which has for so many years been the home of our distinguished citizen that we honor tonight.

It was my privilege to become acquainted with him back in the middle eighties and to have become intimately associated with him during subsequent years. During fourteen years, the latter part of his activity in law, he and I occupied the same offices—a close association which to me made an ever binding friendship. As a young lawyer at the bar I used to sit in council with him, and I can bear witness to the many splendid qualities and great ability of Mr. Springer which have been told to you in such an eloquent way by Col. Twitchell, who has also been my friend during all that period of years. So, from a personal standpoint, it is more than gratify ng to appear before you tonight and join in the tributes to my friend. I know his ability as a lawyer and as a business man, and I have known something of his work as a scientist and philanthropist and big hearted citizen.

On behalf of the State of New Mexico I am particularly pleased to speak on this occasion. To me it is unusual in history. We are doing tonight two things which have seldom been done in the past. First, we are honoring a private citizen. If you will observe the statues of men throughout the United States, you will find that they are dedicated generally to those who have become famous either in war or statesmanship—in some public capacity. Tonight we are met to honor a citizen who has become famous in other walks of life. It is my hope that this occasion may become an inspiration to other sections of our country and to other countries. Let us look into the lives o those with whom we associate; let us commend the great and good things they are doing. To be noted at the bar, in business, in science, is something which should appeal to the rising generations, and tonight when we honor a distinguished citizen for all these qualifications, we honor one whose career should be emulated by the youth of the land. So I am especially pleased in the name of the State of New Mexico to accept this gift to the state presented by the friends of the man who has become thus distinguished and thus famous in private life.

In another respect is this occasion unusual. The subject of our meeting this evening is still in life. Too often, almost universally, tributes of this character are brought after we have been laid under the sod. How much better it is that we should strew flowers along life's pathway and make it brighter and pleasanter for

those with whom we associate. This is another act which I hope may be repeated in the future in New Mexico and in the nation. So, speaking for the chief executive of this state, and I know that I speak for the citizens of New Mexico, I say that I am proud and grateful to receive this monument, which will be preserved by the state for all time to come, to one who is worthy of the highest esteem of our great people.



C. SCARPITTA

The Sculptor

El Palacio

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BURRO ALLEY

From Painting by E. G. Eisenlohr



PUEBLO OF TAOS
From a Painting by J. H. Sharp

SONNETS

BY JOHN H. D. BLANKE

SAN DIEGO CHURCH

HOW gray and iron-clad thou seemst among
Those walls of century old pueblo rooms
Which, laid to dust where giant cactus blooms,
Reveal achievements, still, of races strong.
How restive seem thy battled walls mid song
Of birds and waft of trees. No cannon booms
This quietness mar. How San Diego looms
And lives beyond the span of ancient throng.

These buried walls, uncovered now, speak loud
And louder still of mission enterprise
And countless throngs which knelt in prayer. Here stones
Are singing songs of Spanish time that crowd
This unroofed ruin with peace and battle cries
Of men alive in all but flesh and bones.

July 5, 1922.

THE STOIC

After painting of J. H. Sharp.

BRIGHT morning light ascending melts the dew
While far on yonder hills the darkness lies;
And now on weary path he hither hies
With tortured shoulder blades in quest anew
For peace with powers above who lately slew
The dearest life which loved this Crow man's eyes;
Again, again he turns, yet never cries,
And pulls his skulls till shadows fall in view.

Not sorrow, pain nor loss can down a man
Intent on conquering self. Though life may fade
And soul may die, 'tis suffering most supreme,
'Tis sacrifice for self and love for clan
That spreads a shower of happiness to shade
The past and crown a Crow with prized esteem.

August 19, 1922.

GRIEF

After painting of Warren E. Rollins.

HERE bows a man in his pueblo room
Beside a lifeless form once called his wife,
And cramps those arms in prayer for vanquished life,—
That flung swift arrows through the wild to doom
Fast game and bring it home. That weaving loom
Now idle stands; no bin with meal is rife.
Alone with food and water bowls grim strife
Of winter time ov'rpowers this man with gloom.

And while he wrecks his mind in prayer, alone
Beside the corpse, a spirit soars above
To reach the hunting ground. It seems he hears
It fly, but knows not where. In trembling tone
He aims to guide that soul, his vanquished love,
To yonder world at cost of countless tears.

August 21, 1922.

IT SHALL NOT PASS!

BY LYDIA M. D. O'NEILL

THEY say the West is passing,
But yesterday I saw two punchers ride,
Spurred, chapped and broad sombreroed, side by side,
Toward the mountains, silent, gray, remote;
Each with a kerchief knotted at his throat,
Each with his wrist thrust through a buckskin quirt,
The wind a-ripple in each sage gray shirt.
I heard a prairie dog's audacious bark
Break the swift piping of a meadow lark,
And in a startling momentary hush,
I saw a lean wolf slinking through the brush.
And then I saw a horned toad in the sand,
So ugly he was beautiful! I scanned
The trail and followed up a fresh made track,
And saw an Indian on a burro's back.
Twelve miles I rode; twelve times twelve times I met
The golden symbols of the West; and yet
They say the West is passing!

THE SOUTHWEST INDIAN FAIR.

"THE hour has arrived," were the words that opened the first annual Southwest Indian Fair and Arts and Crafts Exhibition, and with it the Santa Fe Fiesta. They were spoken by Dr. Edgar L. Hewett in the National Guard Armory at Santa Fe on the morning of September 4. Truly, the hour had arrived for the recognition of the Indian as an important factor in the development of America's industrial life. The Armory, a spacious building with high ceiling and bare brick walls, was admirably adapted to the exhibit which had been gathered from reservations and pueblos far and near and included priceless examples of Indian arts and crafts. Dr. Hewett outlined briefly and pointedly, the importance of fostering and preserving the crafts of the Indian in their primitive beauty and appropriateness. He was followed by Francis LaFleshe, the eminent ethnologist of the Bureau of American Ethnology, who had come from Washington, D. C., to be present. Being an Omaha he could speak the Indian heart and mind as no white man could. He dwelt upon the importance of systematic production, steady markets and the maintenance of adequate prices as being fundamentally necessary if the movement to revive Indian crafts is to be a success. Turine B. Boone of the Bureau of Indian Affairs, who had come from Washington, D. C., to represent the head of the Bureau, Mr. Burke, and brought personal greetings from Secretary of the Interior Albert B. Fall, followed. His message was one of enthusiastic appreciation of the movement which he promised would have the heartiest support of the Bureau of Indian Affairs. Through it, he predicted, would be solved the problem of the Indian. He presented statistics to prove that the Federal government is not neglecting its Indian wards. He paid tribute to Miss Rose Dougan, Denver, Colorado, whose initiative and generosity had resulted in the practical demonstration of the worth whileness of preserving and develcping Indian arts and handicrafts. In conclusion Tsianina, who had delighted Fiesta throngs the year before with her beautiful voice and Indian songs, expressed her gratification at the evidence on every side that her people loved beauty of design and color and had not lost their skill in fashioning beautiful things with their hands. She sang several songs of her people, and like those who preceded her on the morning's program, was enthusiastically applauded.

At the entrance to the exposition building, under a canopy and shaded by screens of evergreens, Navajoes and Pueblos were plying their crafts. On one side a trio of Navajoes was engaged in sand painting, and on the other side Navajo silversmiths were fashioning ornaments, Pueblos were making pottery, Navajo weavers were weaving, and a fifth Indian group was doing beadwork. For three days the exhibit hall was thronged, several thousand people passing the admission gate during that time. The exhibits took a wide range, but Navajo rugs, Pueblo pottery, Navajo silver work, beadwork and class room work of the Indian children in the government schools, predominated. A kitchen range had been installed on which Indian girls demonstrated their skill in cooking. Not all of the exhibits measured up to the high artistic ideals of the primitive designs but much of the material shown was of great excellence and gave promise that the future would see development along the lines that the leaders in the movement are urging. Of especial significance was the interest and enthusiasm aroused among

the Indians who for the first time, perhaps, were made to feel that the white man had sincere admiration for the Indian art and skill and had arrived at some profounder understanding of the Indian viewpoint than he had manifested at any time before.

Already the exhibition has resulted in two definite organizations in competent hands and centered in the School of American Research, which will foster Indian arts and crafts along proper lines. The conditional endowment by Miss Dougan has brought forth other contributions and the movement thus inaugurated is limited only by the amount of funds available. The practical interest and support of the Federal government was recognized as an important factor and the Board of Regents of the Museum of New Mexico at its annual meeting following Fiesta week, adopted suitable resolutions praising Secretary of the Interior Fall and the Commissioner of Indian Affairs for sending government exhibits, instructing government superintendents and agents to participate and in otherwise furthering the exposition, which is to be an annual affair hereafter, in the hope that each year will show progress of the right kind.

Some idea of the variety of exhibits and their scope may be gained from the award of prizes which was as follows:

DOUGAN FUND PRIZES

1. Pottery. For best specimen of pottery from any of the following pueblos:
   - San Juan:
     1. Mrs.Santana Archuleta $5.00
     2. " " " 3.00
   - Santa Clara:
     1. Lufina Baca 5.00
     2. " " 3.00
   - San Ildefonso:
     1. Tonita Roybal 5.00
     2. Maria Martinez 3.00
   - Tesuque:
     1. Minfa Suazo 5.00
     2. Elias Suazo 3.00
   - Santo Domingo:
     1. Monica Silva 5.00
     2. " " 3.00
   - Cochiti:
     1. Lorencita Cordera 5.00
     2. Ignacia Suina Arquero 3.00
   - Zia:
     1. Rosary Medina 5.00
     2. Juanita Toribio 3.00
   - Isleta:
     1. Emily Lente 5.00
     2. Lupe Anzara 3.00
   - Laguna:
     1. No name
   - Acoma:
     1. Maria Cimerone 5.00
     2. Maria Chino 3.00
   - Grand Prize:
     Maria Martinez, San Ildefonso Pueblo 5.00
   - 1a. Special Prize for large decorated jar over 50 inches in circumference Maria Martinez, San Ildefonso Pueblo 5.00
   - 1b. Special Prize for large decorated jar over 50 inches in circumference Lufina Baca, Santa Clara Pueblo 5.00
   - 1c. Special Prize for new type of decorated pottery Maria Martinez, San Ildefonso Pueblo 5.00

2.–Basketry:
   1. Effie Osif 5.00
   2. Jicarilla Apache 3.00

   Special Prize for best specimen of basketry from any Pueblo in New Mexico:
   - a. Yucca:
     1. Jose de Jesus Archibeque, Cochiti 5.00
     2. Jose Antonio Lujan, Santa Ana 3.00
   - b. Willow:
     1. Santiago Lobato, San-

to Domingo 5.00
2. No award
3.—Beadwork, sewn with sinew on native tanned skin:
1. Thomas Stabbles, Sioux 5.00
2. Ga-le-lah, Southern Ute 3.00
4a.—Textiles:
No award
4b.—Antique Textiles:
No award
5.—Drawings of dances, ceremonials, games and occupations:
a. Adults:
1. Fred Kabotie 5.00
2. Velino Shije 3.00
b. Pupils of Indian Schools:
1. Antonio Garcia, U. S. Indian School, Santa Fe 4.00
2. George C., Zuni Government School 3.00
c. Pupils Pueblo Day Schools:
1. Hilario Sandoval, San Felipe 3.00
2. Juanita Lucero, Jemez 2.00
Grand Prize:
San Felipe Day School 5.00
6.—Drawings of pottery designs:
a. Pupils of Indian Schools:
1. Pedro M. Riley, St. Catherine's Ind. School Santa Fe 3.00
2. Louise Riley, St. Catherine's Indian School, Santa Fe 2.00
b.—Pupils of Pueblo Day School:
1. Santana Roybal, San Ildefonso 2.00
2. Martha Pecos, Cochiti 1.00
Grand Prize:
St. Catherine's Ind. School, Santa Fe 5.00
6.—Special. Drawings of ceremonial objects by pupils of Pueblo Day Schools:
1. Valentine Fragus, Jemez 2.00
2. Juanita Sando, Jemez 1.00
6.—Special. Extra prizes for Pueblo Day Schools:
Margarita Lopez, Picuris 1.00
Agapito Concho, Taos 1.00
Solomon Trujillo, Taos 1.00
Desideria Cajete, Santa Clara 1.00
Concepcion Vallo, Acomita 1.00
Pascual Jojola, Isleta 1.00
Santiago Herrera, Cochiti 1.00
6.—Special. Extra prize
Benita Abeyta, San Juan 3.00
Special Prize for 2d best exhibit by any tribe or group Southern Utes 25.00

SANTA FE BUSINESS MEN'S PRIZES

7.—Navajo Blankets, 12 Specimens:
1. Crown Point Agency group 30.00
2. Shiprock Agency group 20.00
8. Navajo Blanket:
1. Award deferred 15.00
2. Julia Nepah 10.00
9. Ceremonial Blankets:
1. Zuni Pueblo group 15.00
2. Divided between Zia and Jemez groups 10.00
10.—Navajo Silver Jewelry, 12 specimens:
1. Charlie Largo 15.00
2. Julia Nepah 10.00
11.—Indian Silver Jewelry, 12 specimens:
1. Julia Nepah 15.00
2. No award
12.—Ornamental Shell Work, 12 pieces changed to:
A. Mescalero Bead Pouch
Mrs. Poxmark, Mescalero 5.00
B. Pima Pottery
Pima Ind. Agency group 5.00
C. Large Black Pottery
Tonita Roybal, San Ildefonso 5.00
D. Mission Basket
Mrs. Brigida Castro 10.00
13.—Turquoise Ornaments
1. Milan, Zuni 15.00
2. Leopoldo, Zuni 10.00
14.—Zuni Craftsmanship, 12 pcs.
1. Zuni group 15.00

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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2. Zuni group 10.00

15.—Hopi Craftsmanship:
No award

16.—Indian Basketry:
1. Pima Ind. Agency, Sacaton 35.00
2. Papago Indian Agency 15.00

17.—Best Single Basket:
1. Nellie Preston, Pima 15.00
2. Mrs. Casilda Welmas, Mission 10.00

18.—Collection of Paintings:
1. Alfonso Roybal, San Ildefonso 25.00
2. Charlie Chyuate, Zuni 15.00

19.—Beaded Moccasins:
1. Pine Ridge group, Sioux 15.00
2. No award

20.—Painting on Tanned Skins:
1. Fort Peck, Sioux: 15.00
2. Elias Suazo, Tesuque 10.00

21.—Apache Basketry, 12 pieces:
1. San Carlos 25.00
2. Jicarilla 15.00

22.—Pueblo Pottery, 15 pieces:
1. Monica Silva, Santo Domingo 15.00
2. Cochiti Pueblo group 10.00

23.—Beaded Shirts and Leggings:
1. Fort Peck group, Sioux 25.00
2. Whiteshield, Sioux 15.00

24.—Acoma Pottery, 12 pieces:
No award

25.—Painting in Water Color:
1. Fred Kabotie, U. S. Indian School, Santa Fe 15.00
2. Otis Polelonema, U. S. Indian School, Santa Fe 10.00

26.—Mescalero Apache Basketry 12 specimens:
$15 out of $25 awarded to
1. Jewett Tissnolthas 10.00
2. Helen Chatto 5.00

27.—Basketry of Apache Indians of Arizona:
1. San Carlos group 15.00
2. Pima Ind. Agency group 10.00

(Number omitted in premium list)

29.—Indian Craftsmanship:
Jemez Pueblo, Silver Cup

30.—No award

31.—Chilli, Indian grown:
1. Frank Romero, Nambe 15.00
2. Juan Bautista Aquino, San Juan 10.00

32.—Indian School Exhibit:
U. S. Indian School, Santa Fe, Cup

33.—Indian Baby, boy or girl, not more than one year old:
1.—Jose Hilario Gonzales, San Ildefonso, Cup and 15.00
2. Grace Padilla, Tesuque, Cup and 10.00

34.—Indian Baby, boy or girl, over one and under two years:
1. Ignacio Pena, San Ildefonso, Cup and 15.00
2. Candelaria Vigil, Tesuque, Cup and 10.00

35.—Indian School Exhibit:
U. S. Indian School, Albuquerque, Cup

36.—Laguna or Acoma Pottery and Handicraft, changed to Beadwork on Leather by Pueblo Indians:
1. San Juan Pueblo Cup
2. Juan Bautista Aquino, San Juan 10.00

37.—Indian Ornaments and Ceremonial Articles:

1. Zuni group 15.00
2. Zia group 10.00

38.—Weapons of Offense and Defense:
1. Lasslio, Zuni 15.00
2. Juan Pino, Tesuque 10.00

39.—Ceremonial Dance:
Tesuque Pueblo, Cup and Purse 40.00
San Ildefonso Pueblo, Cup and Purse 40.00
Santo Domingo Pueblo, Cup and Purse 20.00

40.—Beadwork:
1. Martin Vigil, Beads 3.00
2. No award

41.—Beaded Pocket Books. Awl Cases and Pouches, 10 specimens:
1. Ft. Peck group, Sioux 15.00
2. Mescalero Apache group 10.00

42.—Additional Prizes by John Dendahl (not in premium list):
a. Maria Martinez, San Ildefonso, Pottery 5.00
b. Cipriano Chavez, Cochiti, drawing 5.00
c. Maria Vigil, Tesuque, Beadwork 5.00

43.—Secretary Albert Bacon Fall Trophy Cup for best exhibit by any tribe or group: Awarded to Sioux.

PLANS FOR FORT MARCY

October 6, 1922.

Hon. L. Bradford and
Mrs. Mary C. Prince,
Santa Fe, N. M.

My Dear Governor and Mrs. Prince:

In looking over the deed and its provisions, whereby you have conveyed to the Historical Society, in trust, the site of old Fort Marcy, I find that the description covers only the tract upon which the old fortifications stood and a strip of land on the outside thereof, twenty feet in width. It seems to me that, if we are to go ahead in the matter of the restoration of the Old Fort so that it may be preserved intact for the future, it will be necessary, in order to carry out a dignified plan, in keeping with the great historical value of the site and adjacent premises, that the Historical Society, as trustee for the people, should acquire additional land on the east and north, embracing in area approximately two acres and covering the site of the old block house, which was a part of the military establishment. With this additional area, I do not believe we could fail in making the site what undoubtedly both of you desire, i. e., a memorial park for the people.

It seems to me that if this additional area can be acquired, either by gift or purchase, it will be perfectly feasible to proceed with the matter. It goes without saying that a park area and all in connection therewith will require some sort of an enclosure in order that the improvements and restorations which are made may not be damaged or trespassed upon in the future. Again, a suitable memorial could, in the general scheme of park creation, be erected upon the site of the old blockhouse; and immediately to the south, overlooking the valley and surrounding areas, should eventually be erected a soldiers monument of the type and character which the history of this location demands.

I am writing you so that you may take the matter under consideration and we can all work out a plan of a memorial

park which would be satisfactory to yourselves and to future generations of New Mexicans, and others taking an interest in such matters.

I hope, before the meeting of the Historical Society which is contemplated, that you may have made up your minds in the matter, either to donate additional lands or to fix a price for the same so that in raising the money necessary for this work we may raise enough to provide for all emergencies and conditions to arise in a matter of so great consequence.

Very respectfully yours,
R. E. Twitchell.

The Fiesta Art Exhibit

THE annual exhibit of the artists of the Southwest, timed for the Santa Fe Fiesta, brought together noteworthy groups of canvasses in the art galleries of the Museum of New Mexico. Three alcoves and some additional wall space were given to the circuit exhibit of the Taos Society of Artists, which in itself made a distinguished showing. Los Cinco Pintores also exhibited as a group, while the remaining alcoves were given to a selection from the most recent work of Santa Fe, Taos and other artists working in the Southwest. There were a few additional exhibits including a terra cotta head by Miss MacKaye, daughter of Percy MacKaye, the dramatist, and two bronzes, one a Madonna and Child and the other The Crucifixion, by C. Scarpitta. Batiks by Mrs. Hartley Burr Alexander and embroideries by Mrs. Sievers, in Pueblo Indian design, were exhibited in the library during the Fiesta. Here follows a list of the paintings:

Fiesta Exhibition of Paintings

KERES GALLERY

Paintings by the Taos Society of Artists

LAGUNA ALCOVE

1. Landscape	B. J. O. Nordfeldt
2. Head	E. Irving Couse
3. Water and Light	John Sloan
4. Clouds Over Mountain	John Sloan
5. In the Arroya	Walter Ufer
6. Portrait	Randall Davey
7. Among the Sage	Walter Ufer
8. Landscape	John Sloan
9. Hunting Scene	J. H. Sharp
10. Mountains, Santa Fe	John Sloan
11. Landscape	B. J. O. Nordfeldt

ACOMA ALCOVE

1. Koshare	E. L. Blumenschein
2. Gossips	O. E. Berninghaus
3. Road Through the Canyon	E. L. Blumenschein
4. Landscape	O. E. Berninghaus
5. Aspens	Joseph H. Sharp
6. Water Woman	Walter Ufer

7. Two Burros	E. L. Blumenschein
8. Yellow Fields and Blue Mountains	E. L. Blumenschein
9. Indian and Red Mountains	E. L. Blumenschein
10. Legend	E. L. Blumenschein

SAN FELIPE ALCOVE

1. Pueblo Fireplace	E. Irving Couse
2. Landscape Pastel	J. Rolshoven
3. Autumn Landscape	E. I. Couse
4. Moonlight	E. I. Couse
5. Tewa Indian Girl	Robert Henri
6. New Mexico	Bert G. Phillips
7. Head—Cinda	Robert Henri
8. Head—Oil	J. Rolshoven
9. Landscape Pastel	J. Rolshoven
10. Dance Chief	J. Rolshoven

TEWA GALLERY

ILDEFONSO ALCOVE

1. In Santa Fe Canyon	Theodore von Soelen
2. Riders of the Twilight	Gerald Cassidy
3. The Mountains	Olive Rush
4. Mountains, Santa Fe	Winifred Jackman
5. Church at Ranchos	J. Charles Berninghaus
6. Buffalo Dance	Gerald Cassidy
7. Sunmount	Caroline G. Pickard
8. Goats	Winifred Jackman
9. Down from the Hills	E. G. Eisenlohr
10. New Mexico	J. Charles Berninghaus
11. La Capilla	E. E. Cheetham
12. The Nesters	Ralph McLellan
13. Loma Church	J. Charles Berninghaus
14. The Patio	Caroline G. Pickard

SANTA CLARA ALCOVE

1. Sculptured Rocks, Rito de los Frijoles	F. G. Applegate
2. Sky High	Wm. Penhallow Henderson
3. Landscape	Monhoff
4. Goat Corral	Daisy Parker
5. Snake Priests at Walpai	Wm. Penhollow Henderson
6. Landscape	Victoria Ebbels
7. La Cucaracha	Paul Ghorgan
8. Landscape	Victoria Ebbels
9. Landscape	Monhoff
10. Ceremonial Cave	G. Meux
11. Penitente	E. Vernon Hunter
12. Rancho de los Burros Cantadores	G. Meux

13. Corn Dance	F. G. Applegate
14. Winter Ceremony	Gustave Baumann
15. Decorative Hanging	Alta Applegate

Paintings by Los Cinco Pintores

TESUQUE ALCOVE

1. Ceremonial Cave	Josef G. Bakos
2. Vallecitos	W. E. Mruk
3. Portrait	Fremont F. Ellis
4. Sunmount Before Sunrise	Josef G. Bakos
5. La Capillita	Fremont F. Ellis
6. Painting	Willard Nash
7. Elaine	Will Shuster
8. Rocks, Rito de los Frijoles	W. E. Mruk
9. Goat Boys	Fremont F. Ellis
10. Moonlight, Vallecitos	W. E. Mruk
11. Rock Shapes, Rito de los Frijoles	W. E. Mruk

IT IS WRITTEN

American Archaeology Number

The annual American archaeology number of "Art and Archaeology" contains an illuminating report of the work of the School of American Reseach in the Chaco Canon during the 1921 season. A fine photograph of the remarkable kiva at Chettro Kettle, which was cleaned out by the expedition, serves as the striking frontispiece of this issue. There are about a score more photographs and several plats which illustrate the article, which is from the pen of Dr. Edgar L. Hewett, the Director of the School. He refers to the Chaco as a region of surprises and proceeds to prove it. Speaking of the kiva he says: "We have then uncovered one of the most remarkable structures known to the archaeologist of the Southwest. It is probable that Casa Rinconada, which we propose to excavate in the fall of 1922, will almost exactly duplicate this. It may even be a few inches greater in diameter, and is isolated from any important building. Others will probably be found in the towns of the Chaco and in time enough evidence may turn up to warrent an explanation of their uses. In the absence of any knowledge to the contrary they have been considered highly specialized kivas. Perhaps for the present, it may be permissible to speak of them as the 'greater sanctuaries,' in order to differentiate them from the kivas of normal type and dimensions. It should be frankly stated, however, that no one could as yet speak authoritatively of their uses."

Director Hewett points to a possible explanation of the abandonment of the Chaco Canon by the great builders who reared the massive walls of the communities and their sanctuaries. He reproduces several photographs to illustrate the menace of the falling masses of rock from the adjacent cliffs. The enormous mass of the cliff in back of the Pueblo Bonito as is shown in the frontispiece actually tilts forward at the present time. It is detached from the ledge back of it by a crevice through which one can easily pass. One picture shows the horizontal crack formed by the tilting forward of the enormous balanced rock. Another shows that the compara-

tively soft stratum at the base is being crushed by the vast weight above. It is safe to predict that at some time in the future these thousands of tons of sandstone will topple forward. When that occurs there probably will be little left of Pueblo Bonito. The writer refers to the evidences of ancient enterprises by the people of the Chaco. He also points out errors in the maps of that region and finds that the national monument, instead of including all the principal ruins, does not include several of the most important ones. The article gives a fair idea of the importance and scope of the work undertaken in the Chaco Canon by the School of American Research. Excavations are to be resumed during the present month.

Dr. Byron Cummings and Lula Wade Wetherill contribute a Navajo folk tale of Pueblo Bonito, according to which this great community in the Chaco was abandoned because of a prolonged drouth and ensuing starvation. The second selection from Marsden Hartley's "The Scientific Esthetic of the Redman" gives his impressions of the San Geronimo Fiesta at Taos, which is celebrated on September 30th. Dr. Hartley B. Alexander, who has spent the last two summers in Santa Fe, contributes a poem "The Flint Maker," the only other poetical selection in the issue being "An Indian Bals-u Mound" by E. B. Cook. A richly illustrated article by William Edward Myer describes archaeological discoveries in Tennessee. Tom English writes about "The Piasa Petroglyph" on the right bank of the Mississippi, referred to by Joliet and Marquette in 1673. The news notes and book critiques are of unusual interest. On the cover a specially fine photograph of the Old Palace, with summer cloud effects in the background, taken by Wesley Bradfield, is used with telling effect.

Boston Museum Bulletin.

Like so many previous numbers, the August issue of the Boston Museum of Fine Arts Bulletin is given to Buddhist art to a large extent. The illustrations are the finest as yet published. The text is by Anando Ccomaraswany, who it may be remembered, was an interested visitor to Santa Fe several years ago. The bulletin outlines the courses of lectures at the Boston Museum for the fall and winter, which include 30 lectures on the development of artistic insight, 24 lectures on artistic anatomy, 30 lectures on a history of design. The attendance fee for the lectures is $45.00.

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The Sword that Did not Come to Michigan

FRANCIS W. KELSEY IN THE MICHIGAN ALUMNUS

THE evening before we left Jerusalem —in January, 1920—a dealer in antiquities showed me an iron sword blade containing a Latin inscription. Some of the letters were less clear than others, yet the meaning of the inscription could be made out even in the dim light; it gave a precise date in the reign of the Emperor Nero and indicated that the sword had been presented to the Roman General Corbulo.

A Typical Roman Sword.

The shape was typical of the Roman sword, which was broad but pointed, and thus adapted for either slashing or stabbing. Exclusive of the projection at the end for the hilt, the length was two feet, the average breadth about three and a half inches. No trace of the remains of the handle could be seen, but the preservation of the metal seemed extraordinary. While somewhat oxidized it was not eaten with rust, as objects of iron found in northern countries generally are, but was covered with a kind of hard patina, which might indicate burial for a long period of time in a dry place. The inscription, in two lines, ran along one side; on the other side was a series of rather indistinct reliefs.

In regard to the place of discovery the dealer declared that he had no definite information. It was reported to him that the sword had been brought in by Bedouins living in the region northeast of Damascus. In the Near East the natives are not disposed to reveal to strangers the spot where important finds are made; more often a place at some distance from the place of discovery is named, in order to lead one astray.

In the case of all objects of antiquity offered for sale in these days, the presumption is that the thing is a forgery until the contrary is proved. Forgeries, however, are generally imitations; and it was not easy to understand how a forger could have conceived the design of such a sword and have executed it in so convincing a manner. If the inscribed blade was not a forgery, it possessed an abiding interest as a monument unique of its kind, which had come down from the first century of the Christian Era. It was, moreover, associated with the name of the most famous general of the Neronian age, whose career culminated in a tragedy; for Corbulo's military successes in eastern Asia Minor, as is known from literary sources, aroused the jealousy of Nero and were rewarded by an order for his execution.

The sword was held at a high price; yet if it was really genuine there was every reason to add so notable a piece o first hand historical evidence to the collec tion of written documents which our expedition was acquiring for the University of Michigan.

A European Critic Accepts It.

The necessity of making preparations for an early departure in the morning did not permit of an examination of minute details, such as would be needed to satisfy a sceptical purchaser, and the conditions were in other respects unfavorable. However, the dealer produced a letter from a French scholar of high standing, L. H. Vincent, to whom the sword had been submitted for examination and the reading of the inscription. Vincent obviously accepted it as genuine. Nevertheless, I left it in the hands of the dealer,

asking him to hold it until I should return to Jerusalem.

A few weeks later, finding our work in Egypt so exacting that it would not be possible to take the time to go back to Jerusalem, I requested the dealer to send the sword to me in care of the Museum in Cairo, where it could be safely kept for examination; but under Egyptian laws this was difficult to arrange, on account of the regulations regarding the importation and exportation of antiquities. Meanwhile an article of some length by Vincent in the "Revue Biblique" (1919, pp. 505-513, "Une Epee d'Honneur offerte a Corbulon") reached Cairo, in which the attention of scholars was called to "this remarkable document" "as a trophy of the great war in Armenia," and its significance as a work of art was emphasized.

A Careful Examination.

So the matter rested for some months. In the autumn of 1920 I found it necessary to spend some time in work in the British Museum, and telegraphed to Jerusalem asking the dealer to send the sword to me in London. It came, in care of a bank, under an insurance of three hundred pounds. Eagerly I took the oblong box from the bank to the workroom of the Department of Coins in the British Museum, hoping to be convinced that we had acquired an archaeological treasure. Mr. G. F. Hill, the head of this department, and myself opened it.

Only a brief inspection under favorable conditions of light was needed. The next day, after the sword had been photographed, an attendant of the Museum repacked it in the box in which it had been received, and stamped the seal of the Museum upon the package. This was then sent back, again under an insurance of three hundred pounds, to the dealer in Jerusalem. He was of course disappointed to receive the sword instead of the money, and wrote in protest saying that he saw no reason to doubt its genuineness.

About the same time there came to the Library of the British Museum a second article by Vincent that had just been published in the "Revue Biblique" for 1920 (pp. 572-574, "A propos de l'Epee de Corbulon"). In this article he manfully admitted he had been duped by the work of a clever falsifier. But that was not all. It now appeared that in 1913 another well known French scholar, Heron de Villefosse, had received photographs of this same sword from Damascus, and on the evidence of the photographs alone had given it a place in a list of forged antiquities from Syria which he had published in the "Bulletin de la Societe Nationale des Antiquaires de France" in the same year (pp. 333-335). His publication of the inscription, however, contained errors which are not found in the original and are no doubt due to the imperfection of the photographic prints. On account of service in the war this publication had not come to Vincent's notice until after the appearance of his first article, which was written in 1914.

How the Forgery was Proved.

Mere suspicions are no proof of fraud; and it requires a close study of skilful forgeries to demonstrate their true character. Vulnerable points will always be found, and it may be worth while to give the inscription here as illustrating the kind of slips which will betray the most expert forger. As the ligatures cannot be shown in the ordinary type, we reproduce the careful copy made by Vincent.

I.--NEROCLAVDIVSCAESARAVG.GEMAC.IMP.PONV.MX
TRIB.POT.XI.COS.III.IMP.VIIII.PAT.P.

II.--GN.DOMITIOCRBVL . NLEG . BV. PROPR. T . AvRELIO
FvLvOLEG.NG.LEG.III.GAL.

With the abbreviations written out the Latin reads:

First line: Nero Claudius Caesar Aug(ustus) Ge[r]manic(us) Imp(erator), Pont(ifex) M[a]x(imus) trib)unicia) pot-

(estate) XI, Co(n)s(ul IIII, imp(erator) NIIII, pat(er) p(atriae).

Second line: Gn(aeo) Domitio Corbuloni, leg(ato) Aug(usti) pro pr(aetore) [et] T(ito) Aurelio Fulvo, leg(ato) Aug(usti), Leg(io III Gal(lica).

The first line with the Imperial titles fixes the date accurately: "Nero Claudius Caesar Augustus Germanicus Emperor, Pontifex Maximus; holding the Tribunician Power for the eleventh time; Consul for the fourth time; acclaimed Imperator the ninth time; Father of his Country." This designates the year beginning December 10, A. D. 63, and ending December 9, A. D. 64.

The second line contains the ascription of the gift: "The third Gallic legion to Gnaeus Domitius Corbulo, Commander-in-Chief by appointment of the Emperor, and Titus Aurelius Fulvus, Legionary Commander by appointment of the Emperor."

What are the evidences of fraud? First, the absurdity of making a gift of the same sword to two officers, one of whom outranks the other, is obvious and cannot be explained away. In the second place, there are minute errors which, taken together, demonstrate the unpracticed hand; such are the omission of the R in the title Germanicus and of the horizontal bar over XI, the confusion of C and G and the peculiar shapes of several letters.

Discrepancies in the Reliefs.

Not less conclusive are the inconsistencies in the series of reliefs. Here, to begin with, we notice that the figures, though arrranged in a single zone, have their heads pointed in different directions, in a manner at variance with the principles of ancient design when applied to such objects. In the group nearest the hilt, which was possibly intended to represent an emperor haranguing his army, the feet are toward the point, and so in the middle group, in which oriental standards are seen; but between the two groups is a cavalryman galloping toward the hilt. In the tapering end stands an oriental soldier, and above him are two antelopes, symbolic of the desert; then another cavalryman at top speed; all these with their feet toward the point. The groups themselves are as faulty in details as is the inscription.

The forger knew something of Roman history, and possessed enough learning to adapt to his use a genuine Latin inscription on a stone base which was found near Harpoot, in Armenia, and was published in the third volume of the Corpus of Latin Inscriptions (No. 6741.) He copied the date exactly, and merely changed the case in which the names of the officers appeared from the ablative to the dative, in order to make them recipients of a gift. Truly, his ingenuity was worthy of a better cause.

The stone base on which the genuine inscription was cut is about five feet high and three feet broad. It was set up to

6741 NERO . CLAVDIVS
CAESAR . AVG GERMNCVS
IMP . PONT . MX TRIB . POT . XI
CGS IIII . IMP . VIIII . PAT P
CN DOMIAIO CORBVLNNE
LEG . AVG . PRO . PR
T AVRELIO . FVLVO LEG AVG
LEG . III . GAL .

Genuine Latin Inscription Used by the Forgers of the Sword.

bear witness to the Roman conquest of Armenia. The translation reads:

"Nero Claudius Caesar Augustus Germanicus Emperor; Pontifex Maximus; holding the Tribunician Power for the eleventh time; Consul for the fourth time; acclaimed Imperator for the ninth time; Father of his Country.

"When Gnaeus Domitius Corbulo was Commander-in-Chief by appointment of the Emperor and Titus Aurelius Fulvus was Legionary Commander by appointment of the Emperor, the Third Gallic Legion (set up this monument.")

El Palacio

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THE EAGLE DANCE

From a Painting by John Sloan

Chaco Canyon

In this remote canyon of New Mexico are remains of the most beautiful prehistoric residences yet found in America.

CHACO, thou tomb of cities great,
Whose banded walls mute witness bear
To an artistic race that came,
And went—we know not where!

Indian? Yes, but quite distinct
From those to south, to north; alone
Builders of walls whose beauty was
Venetian in its patterned stone.

Different thy canyon when they stood
A dozen prosperous pueblos grand;
Well watered, fertile corn land then;
Not greasewood, tumbleweed and sand.

Yet deserts have their beauty too,
God's solitude's, where man is naught.
No race had e'er a tomb more fit
For those who, living, beauty sought:

Set on a floor green, yellow, gray;
Walled in by mesas softly pink;
And overhead the dome of blue
With sun that glows and stars that wink.

O Valley of the Ancient Dead!
Their thoughts were not our thoughts, I ween,
Nor their ways our ways; yet we both
Hold common faith in Powers Unseen,
Who supplement our littleness
And clothe our lives with happiness,
If we but walk in righteousness.

Lydia J. Trowbridge.
Winnetka, Ill.

In Santa Fe

Time slips by in moccasins,
While we lotus eaters dream.

Lydia J. Trowbridge.
Winnetka, Ill.

Excavations at Pecos, 1922

THE fourth year's work of the Department of Archaeology of Phillips Andover Academy at the ruins of the Pueblo of Pecos has recently been brought to a close. The first two years excavations were mainly confined to the great rubbish heap cemeteries that ie on the east slopes of the mesa; the third season was spent in exploratory cross cuts through various parts of the pueblo, and this year work was undertaken in the north part of the main quadrangle in order to learn something of its growth and final appearance.

Conditions in a pueblo ruin such as Pecos render archaeological work extremely difficult, for during the many centuries of its occupation the town was constantly being remodelled, rooms were falling into disuse and becoming ruined, and new structures were being built upon the remains of older ones.

On several occasions, indeed, entire sections of the pueblo were abandoned and groups of houses were built elsewhere on the mesa. Through all this time rubbish heaps were accumulating about occupied and over abandoned dwellings; graves, kivas and cisterns were being dug into older deposits, and the final result is an accumulation of fallen walls, rotting beams, debris and skeletons which at first sight is perfectly bewildering. This very complexity of the Pecos site, however, is what renders it of particular value to the student, for Pecos was one of the few pueblo towns to be occupied continuously for a long period of time, and if we can succeed in puzzling out the meaning of this great jack-straw heap of remains we can learn more certainly than almost anywhere else the details of the development of human culture in the Southwest.

What we wished to do this year was to work out the history of the main north quadrangle, and to gather data for the reconstruction of the building as it appeared at the time of the Spanish conquest in 1600. As a first step the inner wall of the building was cleared to its foundations all about the north half of the plaza; this served to remove a great deal of loose stone fallen from the ruined upper walls of the houses and to define the exact limits of the courtyard. Such digging was naturally very unproductive of specimens. The first series of rooms, fronting on the plaza, was then attacked, and here we at once encountered conditions so typical of all digging at Pecos that it seems worth while to describe part of that work in detail.

Room 39 was the first chamber excavated. Under the pile of fallen rock which covered it, there was found a well preserved roof. The main beams, round poles of yellow pine six to eight inches in diameter, supported a ceiling of split cedar, twigs and adobe. Tucked in among the roofing were an oak digging stick and two wooden arrows, placed there for safe keeping and forgotten or abandoned when the owner left. Below the ceiling the upper part of the room, was choked with earth, finely stratified, entirely barren of specimens and evidently washed in by rain water seeping down the walls. Under this, and extending to the adobe floor was a mass of rubbish two to three feet thick which showed that the room must have been used for a dumping place for a long time; the debris consisted of corn husks, cobs and stems, chips of wood, broken and discarded wooden implements and great quantities of animal bones. Remains of sheep and horses as well as fragments of late types

of pottery proved the deposit to have been made in post-Spanish times.

In most Rio Grande pueblos when one reaches the floor of a room one's work is over, but at Pecos it is never safe to abandon excavations until bedrock is encountered. In room 39 a trial pit in one corner showed that there was soft earth below, so digging was continued and was almost immediately rewarded by the finding of a large polished black olla, the mouth covered by a stone slab. This had been hidden under the floor and contained a pair of turtle shells perforated for suspension like those worn by the Santo Domingo corn dancers, and two rattles made of small gourds. Near this was a second jar, also with a lid, but this one, to our great disappointment, was empty.

While we were clearing away the earth about these vessels we encountered human bones, and after careful brushing found that there were two skeletons buried face down in the deposit of dark soil that directly underlay the cached pots. Work from this point downward was very difficult; the light, which came in from a small hole in the roof, was poor, the space uncomfortably cramped, and the bones of the skeletons so badly decayed that the greatest care had to be exercised in cleaning them. The buried individuals proved to be two females, each one with a bowl imverted over the head. The vessels were what we call Glaze 3, a ware made throughout central New Mexico shortly before the building of the great Pajaritan ruins. The particular interest of these two skeletons lay in the fact that the head of one of them extended under the foundation of the east wall of the room, whereas the earth in which the burial was made had evidently accumulated against the much deeper west wall. This showed that the first or easternmost series of rooms along the plaza had been added to the building at some time subsequent to Glaze 3 times, but that the rear rooms had been built at a date enough earlier to have allowed the growth of a considerable depth of rubbish against them.

How deep the rubbish ran was not ascertained until we had sunk three feet further, taken out three more skeletons of the Glaze 1 period and eventually reached the solid sandstone of the mesa. Even here the work was not quite finished, for in the cracks of the rock were pockets of very early debris, and tucked away in one of them was a very much rotted skeleton, identified by its accompanying bowl as belonging to the very first period of occupation.

By the time all these remains had been cleared, noted and removed and their positions recorded on the cross section map of the room, we had reached a depth, under the roof beams, of between eight and nine feet. The wall on the west side was decidedly shaky, that on the east had been undermined in taking out the Glaze 3 skeletons, and we were very glad to get out of the deep, narrow, badly lighted hole.

The room just described was typical of the whole east or plaza fronting series, and from each we took a number of skeletons, ranging in age from the earliest down to Pajaritan times. The most interesting find in these rooms was made in a chamber a few feet south of number 39. Here, in a cist or bin made partly of masonry and partly of slabs, was a fine sandstone idol surrounded by a collection of pieces of petrified wood, odd shaped stones and concretions.

The next rooms to be excavated were those lying to the west, and here the conditions were somewhat simpler, as these chambers for the most part had been founded directly on the rock in early times, and kept in use, and so clear of debris, until the abandonment of the town. Many specimens were found in them, and much was learned from the remains of roofs, fireplaces and mealing outfits, as to the height of the original structure and the uses of the different rooms. To summarize it may be said that Castaneda's description of the town in 1540 was ver-

ified in almost every particular, namely that the building was terraced up from the plaza to a height at the rear of four stories, that there were balconies at the second and third stories, and that the rooms on the ground floor were without doorways, access to the roofs and balconies having been gained by means of ladders.

During the season's work the entire northwest corner of the building was cleared, and several trenches were run in the rubbish heaps to the west. About 250 skeletons were uncovered, most of them of early periods. The collections made have been sent to the State Museum at Santa Fe. The most notable specimens are: The idol above mentioned; a fine series of tobacco pipes from a ceremonial room at the north end of the pueblo; and a large stone slab from the plaza, upon which is painted in many colors a representation of a masked head, undoubtedly a rain god or Kachina. The latter is, as far as the writer knows, the only painting of its kind which has ever been found in the Southwest.

The condition of the Pecos ruin is, as has been pointed out in former reports to El Palacio, exceedingly bad, the walls are so much shattered and lean so precariously that all excavations in the building must be refilled at once. Data have been gathered during the present season, however, which will allow an accurate reconstruction of the building to be made, and it is hoped that funds may become available to restore a section of the great quadrangle to its original height, and to install therein a representative collection of specimens and models illustrating the arts and the mode of life of this the largest of our prehistoric cities.

A. V. Kidder.

"I Know My Louvre."

Reprinted from the Bulletin of the Rhode Island School of Design

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IN Sensier's book on Jean Francois Millet, we find the painter exclaiming with a feeling of pride, "I know my Louvre." It was not the physical building with its important historical associations, which he knew so intimately, but rather its contents, that vast accumulation of the world's treasures of art of the best periods. Even more than the paintings and sculpture themselves, the Louvre meant to Millet, not the history of art, but the inspiration and vision which these works of art afforded. He did not come to this knowledge with a single visit, but his biographers repeatedly dwell upon the fact that, during the period of his Paris residence he haunted the galleries, for, as he says, "The Louvre bewitched me." One may say that, as an artist, he was unusually sensitive to the message of art; but quite apart from this, he made a conscious effort to broaden his acquaintance with worth while art, and was abundantly rewarded.

There is in his experience something for each of us, whether we are artists or not. We may not have the Louvre within daily reach, but we do have a Museum that seeks to bring to us the best that is obtainable. Most American museums are not, as they have sometimes been called, "cold storage warehouses of works of art," but functioning collections, emphasizing quality in art, and giving their message to those who care to hear. One visit will not reveal the possibilities, but only a constant acquaintance with objects on exhibition. We need art in our development as much as we do religion, or literature, or music; and the world becomes much richer, and our comprehension of its beauties much enhanced when

we develop our powers of appreciation.

Do you know your Museum of Art to any such a degree as Millet? Have you made it so much a part of your life that it remains a constant source of joy and inspiration? If not you have missed something worth while. Artists are gifted people who are supersensitive to beauty in Nature, either literal or abstract. Why not give them as much of a chance as the poet, the musician, and the clergyman? Do not think that it does not matter or does not enrich one's life. Quite apart from the inner awakening of the soul to the sense of beauty, art influences our whole life. The clothes we wear, the way we dress, the surroundings in our homes, even our attitude towards our business is influenced by the degree of our acquaintance with art. We speak of a person's having good taste when we mean a superior understanding of the refinements of art. Not all artists are great, and the degree of their success depends on their inner vision rather than on their technique.

The place where this is to be seen by the public at large is the art museum. Here, at leisure, you, as an interested visitor, like Millet, may find the larger art consciousness stirred, your eyes opened, and your outlook on life broadened precisely to the degree that you allow it. The collections are not static, but constantly changing and growing. For this reason, if for no other, you ought to make frequent visits to the museum.

Please note the possessive pronoun in Millet's phrase. It is the real expressive word in the whole. Millet knew that the Louvre belonged to him in two senses. In the first place, as a French citizen, he actually was a part owner, though in a very small degree, of the physical building and its contents. But we have noted the much broader way in which he had made the Louvre his own.

How can we do it? By visiting our Museum constantly, seeing its special and permanent collections, attending its receptions, taking advantage of its lectures and Sunday afternoon talks, and by taking the same pride in its growth and success that we do in our home or business. In some cities the art museum is recognized as one of its great assets, and no visitor is allowed to leave without being shown it. Do we do this? If we did we would soon come to know our museum. Have the pleasure of having a share in its growth, and make the message of the things it has a part of our life, looking forward to the larger museum of the future, and the more important message it can then give. Remember our art museum is an indication to the world of our civic pride and our understanding of the beautiful. Therefore let us say with Millet, "I know my museum."

IT IS WRITTEN

Mrs. Henderson Retires from "Poetry."

The tenth anniversary number of "Poetry" announces the retirement of Alice Corbin Henderson (Mrs. William Penhallow Henderson) of Santa Fe from the editorial staff. She had been with "Poetry" from its beginnings and it was due to her influence, no doubt, that so many verses alive with the spirit of the Southwest—its mountains and deserts and human elements—found place on its pages. We share with the editor of "Poetry" poignant regret over Mrs. Henderson's leave taking from its editorial staff. The following is from October "Poetry:"

A Word from Mrs. Henderson.

Dear Editor: For a long time it has seemed to me hardly fair to leave my name on "Poetry" as associate editor, even in an honorary capacity—hardly fair, that is to the rest of your active staff; and now that "Poetry" has reached tenth birthday, I think it is high time for me to resign officially, though retaining as strongly as ever my deep interest in the magazine.

When I left Chicago in March, 1916, I thought that I should perhaps return;

but now, after six years in Santa Fe, I feel myself as firmly rooted as a pinyon tree. So here I am, and there is "Poetry," with a distance between us, but with a world in common; and for me many happy memories of my four years of active service in the old offices on Cass street.

You suggest that I send you some reminiscences for "Poetry's" tenth birthday; but you have already covered the early years quite fully on other anniversaries, and if I were to give a "backward glance o'er traveled roads," it would probably be to recall innumerable small incidents far more amusing to us than to the general public. Those were strenuous days, when we had to "buck" the poets on the one hand and the public on the other; and when I think of the way you have carried on during the past six years, I am filled with admiration for your tenacity and zeal and high purpose. You have now won the public to a deeper appreciation of poetry; and the poets, particularly the younger generation, have to thank you for a world far less unfriendly than that into which they would have come but for your unselfish, tireless service.

And so, with congratulations for your fine achievement, I say "Many happy returns of the day," and remain as ever "Poetry's" devoted friend, and yours,

Alice Corbin Henderson.

Santa Fe, New Mexico, Aug. 18, 1922.

Note by the Editor. It is with regret that we cease to print Mrs. Henderson's name on our cover as one of the associate editors of "Poetry;" for although she has not shared the actual editorship of the magazine since her departure from Chicago, we have liked to remind the public and ourselves, by a kind of honorary title, that she was in at the beginning, and that the magazine, through those first experimental years, owed a great deal to her ability and devotion.

Anthropological Excursion of Alabama Society

The unique monthly "Arrow Points" published by the Anthropological Society of Alabama, in its October number described interestingly the annual outing of the Society on September 7. The trip was made to the site of the very early town of Conchapita in the present Autauga county, "on the Whiting plantation, and on that bend of the river immediately below old Huffman's Landing and above the old town of Vernon. This locality as well as one two miles up stream is of considerable interest and demonstrates long antiquity. The 1885 flood washed into the cemetery at the lower end of the site, and the high water of the Alabama river at the present time, causing some caving which is bringing to the surface urn burials similar to those at Pintlala. The party noted several indications, one of which was quite recent. The ware is generally speaking of red and black clay, is shell tempered, and a new embossed design having an economic as well as ornamental application, was discovered. This rim brace, consisting of cross slips of clay applied under the outer edge of the rim, is a new design for the Alabama river. Large conch shell beads are doubtless to be found here, as one or two were picked up on the surface, having caved out of the river bank. Some very fine stone discs were picked up."

Our Martial Pistols.

In view of the continued interest of visitors to the Museum in the Borrowdaile collection of weapons on display in the main entrance hall to the Palace of the Governors, the first of the series of articles by Charles Winthrop Sawyer under the heading "Our Martial Pistols" which appears in the October number of "Antiques" is helpful. Says the author: "First we shall attempt to view our antique pistols educationally; next to classify all our martial pistols into three groups —the pistol clubs, the obsolete repeaters, and the modern repeaters." The author then points out a series of anachronisms in popular pictures, in historical stories

and even in serious histories, which incidentally mention and describe arms. He also emphasizes that these old arms reveal forgotten arts and methods. Then follows a description of the many models used by Uncle Sam since 1800. The article is richly illustrated.

Three Museum Bulletins.

The October issues of the Bulletins of the Art Institute of Chicago, the Cleveland Museum of Art and the Toledo Museum of Art, all give evidence of the important place these fine institutions occupy in their cities. The first named announces the thirty-fifth annual exhibition of American Paintings and Sculpture from November 2 to December 10, for which the following prizes and medals are offered: Logan medal with prize of $1500; Potter Palmer medal wth prize of $1000; the Mrs. Keith Spalding prize of $1000; the Norman Wait Harris silver medal with prize of $500 and bronze medal with prize of $300; the Peabody prize of $200; the Cahn prize of $100; the Peterson annual purchase prize of $500 for which this year $1000 is available. Among the invited works will be Leon Kroll's "A Day in August," and on the jury will be Oliver Dennett Grover and Albin Polasek, both recent visitors in Santa Fe, while Kroll spent part of a season in Santa Fe a few years ago. The Toledo Bulletin announces the gift of a Benjamin West, "The Death of Hyacinthus" by Arthur J. Secor, who at the same time presented to the Toledo institution Gustave Dore's "Scottish Highlands." Mr. Secor also presented to the Museum Thomas Cole's "Dream of Arcadia." Each Monday evening and each Thursday afternoon, a lecture is given at the Museum, while on Saturday and Sunday afternoons there are story hours for children, this in addition to 24 concerts announced for the winter. The Cleveland Museum has just embarked on a campaign for memberships inaugurated with the first week of October as Art Museum Week, whose purpose was "to make the public more familiar with what the Museum means to the community and its need of more adequate support." The goal set by the board of trustees is 8,000 annual members at $10 a year; 1000 sustaining members at $25 a year; 1000 fellows at $100 a year pledged for ten years each; 250 fellows for life at $1000; 100 fellows in perpetuity at $5000; and 50 benefactors at $25,000 or more. At present the Museum has only 4332 contributing members and its endowment fund of about $2,000,000 and annual income of around $100,000 are proving inadequate to meet current expenses. The Cleveland Bulletin announces the gift of Frank Duveneck's "Venetian Girl" by Mrs. Henry A. Everett as a memorial to her daughter.

Lament, Beside an Acequia, for the Wife of Awa-Tsireh.

Two caballeros,
Smooth in the valley,
Laughed—their horses bucked.
The summer foaming.

San Ildefonso
In colors
Faint as dust—
Flower dripping dancers—
One cannot think
So far away.

And thinking,
Women die,
O Awa-tsireh!

The faded roads
May never move.
Thin to air.
The dawn
Is frost on roads.

This ending of the year
Is like the lacy ending
of a last year's leaf
Turned up in silence.

Air gives way to cold.

Yvor Winters in September "Poetry."

MUSEUM EVENTS

Exhibit by Randall Davey.

The best of his summer's work Randall Davey has placed on exhibit in the art galleries of the Museum before taking his paintings to New York where no doubt they will be acclaimed as among the finest that this young artist has as yet produced. The present exhibit includes fourteen pictures, six of them water colors, which take a wide range, including portraits, landscapes and a still life, all of them works of distinction, several of them of the highest order. Most ambitious is the life size portrait entitled "Christine," the vivacious picturing of a Santa Fe girl, which might also be called "The Girl with the Green Sweater." In it the artist has essayed the difficult task of an out of door portrait and has succeeded with a verve that should win him wide recognition. The Titian haired girl, slim and youthful, stands with one hand resting on the head of her faithful dog, against the background of a dun colored New Mexico hill brilliant in the sunshine on the green cedar and pinyon. The cactus in the foreground relates the note of the green sweater to the verdure of the hill beyond, making in all a harmony which successfully without a jarring note throughout the entire work, even the glimpse of the luminous blue sky with white clouds taking a subsidiary place. The treatment is direct and yet artful in its simplicity. In fact, all of the paintings in the exhibit demonstrate that Davey is a master in achieving great results with a sparsity of palette and line which after all are the highest technical achievements. Different in character and tone, though marked by the same technique, are the four portraits of old men, the models being natives of the immediate environment of Davey's beautiful and unique studio home at the entrance to the Santa Fe canyon. Davey does not go far afield, he hardly leaves the confines of his acres, to find the scenes and portraits he desires to paint. He succeeds in stamping these portraits with the very life and feeling of the country. One recognizes the type immediately, just as one does in looking at a Goya. In the portrait "Aurelia," a distinctly Spanish maiden, one marvels at the wistfulness the artist knows how to express with a few deft touches to eyes and lips. In the portrait of the little girl, there is the reflection of childish innocence and wide-eyed wonderment. The rendering of the blouse and sailor collar with the same flat brush strokes which characterize nearly all of the work, are admirable. In the still life, "Flowers in Window," Davey again demonstrates that painting is not altogether a matter of technique, nor of composition, nor of draftsmanship, but mostly of light and shadow and spirit. The dahlias— red, pink and white— are placed in a figured porcelain bowl near a window with shade partly drawn and curtains tied back with a purple bow. It is all as simple as can be and yet the play of light, the gradations of shadow, the vividness of the flowers, are wonderful. It is a painting which pleases and convinces. It is one of the finest, if not the best, still life exhibited at the Museum for some time.

The water colors—all landscapes—demonstrate how Davey is winning success in that medium. One great artist has said there is no landscape without life and Davey shows his love for animal life by introducing into his landscapes animal life in almost every instance. He sees with the eyes of the modernist and to him form means more than mass— impressions more than detail. Those who have been drawn to this sort of expression through the brush see in these water colors the genius of Davey in full flower, although those who still cling to the academic will be more ready to acclaim the portraits of the old men and of youthful loveliness which Davey has thrown upon canvas in this exhibition.

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PAUL A. F. WALTER, EDITOR.

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Exhibit by John Sloan.

The forepart of October John Sloan exhibited in the Keresan gallery of the Museum, thirteen canvasses of his summer's work before packing the paintings for New York. An entire alcove was given to the exhibit, which was one of rare distinction. The public at least, and most critics for once agreed, thought it saw a decided advance over last year's pictures. Great as a realist, Sloan put into each canvas those subtle touches that gave the thrill of recognition to the visitor who had seen the spot or the scene or the person depicted. This was not because Sloan is photographic or even illustrative in his rendering, but he seems to be able to transmute his pigments into the very atmosphere and feeling which are subconsciously called forth from memory by his suggestion. This is the more remarkable since Sloan as a rule does not paint out of doors but largely from memory. Very pleasing, too, are Sloan's browns and grays and even greens, mostly in low key and warm. In such landscapes as "Poplars" he seems to paint with crushed jewels, his palette glowing with peacock effects. Sloan emphasizes mass, substance, motion, structure, and despite his realism he is also the poet, the idealist with a whimsical humor, all of which gives him a unique and high place in the art world and will no doubt cause himand his works to be remembered when many of his famous compeers are forgotten. In his "El Gallo Race at Santo Domingo" he gives us a historical and ethnological record as well as a noteworthy painting. The young Indians on horseback circling the plaza in a gallop in their turn racing under the wire from which is suspended the rooster they seek to seize are in striking contrast to the silent foothills that project from the background and to the static solidity of the old Franciscan mission, on the roof and balustrade of which are crowded the spectators. "San Ildefonso Dance" is another page from Pueblo life but treated in a more sedate tempo, the rythm of the ceremony pervading the picture, which gives a glimpse of the summer drama as expressed in the dance amidst the environment that is a far more effective stage setting than has ever been created in any theater. There is a quiet charm and yet characteristic ruggedness and austerity in such landscapes as "Evening, Sunmount Arroyo," "Coyote Mesa," and "Cliff Dwellers," while "Acequia Madre," "Pecos Pines" and "Summer Snow" are in gentler mood and very pleasing in their color harmonies, their play of sunlight and shadow. "See How they Run" whimsically introduces three dogs racing in the foreground of a lovely landscape which takes in a picturesque settlement and in the distance, superb mountain masses their slopes being verdure clad. "Pecos Pines" introduces a forest scene such as is familiar to Santa Feans who take time enough to visit the superb playgrounds at the very gates of the city. "Church at Chimayo" is a picture of the Penitente church at the quaint settlement north of Santa Fe, which also has the "Sanctua-

rio," which is much more frequently the theme for brush of artist than the gray adobe church with its morada and cluster of adobe houses right up against it. The most ambitious, at least the largest, canvas in the exhibit was a portrait, that of a young woman, which was a splendid example of modetn portraiture. It was not a sugary likeness meant to flatter vanity, but a strong character study into which the artist certainly put deep thought and devotion. The exhibit demonstrated Sloan in his maturity, in his prime, the genial philosopher who sees with the unerring vision of the trained journalist and has been endowed with the fire of genius. Sloan's art is as sane as it is noble, reaching out for the transcendent beauty that ever dwells in truth.

CONVENTIONS AND CONGRESSES

XXth International Congress of Americanists.

The XXth International Congress of Americanists was held in the Engineer's Club, Rio de Janeiro, Aug. 20–30, 1922. There was a large attendance of delegates from North and South America, and the European representation was better than had been expected. The delegates from the United States representing the Government and various institutions were: William T. Bryant, Buffalo Museum of Natural History; Mitchell Carrol, Archaeological Institute of America and School of American Research; D. C. Collier, School of American Research; Peter H. Goldsmith, Carnegie Endowment for International Peace; Walter Hough, U. S. National Museum; Ales Hrdlicka, U. S. National Museum and American Anthropological Association; S. G. Morley, Carnegie Institution of Washington; H. J. Spinden, Harvard Un versity: Marshall H. Saville, American Museum of Natural History and Heye Museum of the American Indian; and W. P. Wilson, Commercial Museum of Philadelphia.

H. E. Dr. Epitacio Pessoa, President of Brazil, was elected Patron of the Congress; Dr. A. C. Simoens da Silva, President; and Dr. A. Morales de los Rios, Secretary General. Among the Honorary Vice Presidents, Drs. Goldsmith, Hough, Saville and Wilson; and among the Honorary Secretaries, Drs. Bryant, Carroll and Spinden were included. The Active Vice Presidents were: Dr. Ales Hrdlicka for the United States; Dr. Levy-Bruhl, France; Miss Adele Breton, England; Dr. William Thalbitzer, Denmark.

There were twelve sessions for the reading of scientific papers and ninety communications in all were presented. The papers and discussions covered a wide field. Among the subjects considered, of most interest to Americans, were the following: The Paleolithic Theory in America, by W. H. Holmes; Antiquity of Man, by Ales Hrdlicka; The Mexican Excavations at Teotihuacan and Pedrogal of San Angel, conducted by Manuel Gamio, and presented by J. Reygardus Vertiz; Archaeological Studies in the Argentine Republic, by Dr. Salvador Debenedetti; Guarany Ethnology and Civilization, by Dr. M. Bertoni; Cultural Parallels among Arctic People, by Dr. W. Thalbitzer, of Copenhagen Museum; Some Unpublished Manuscripts in the British Museum bearing on Pre-Columbian Brazil, Miss Adele Breton; Contributions to the Archaeology of South America, by Dr. Franz Heger, of Vienna; Turquoise Mosaic Art in Ancient Mexico, by Marshall H. Saville; Comparative Chronology of the Old and New World, and Civilization in the Humid Tropics, H. J. Spinden; Chronological Yardstick of Ancient America, and Researches at Tulum, Mexico, by S. G. Morley; The Ethnological Collection from the Amazon in the U. S. National Museum, and Fire Origin Myths of the New World, by Walter Hough; The Petroglyphs of Guadalupe, by Jules Claine; and a Comparative Study of Mediterranean and Pre-Columbian American Architecture, by Mitchell Carroll.

The Congress unanimously voted to hold its XXIst International Session in Holland and Sweden in 1724 and an invitation was favorably considered to hold the XXIInd International Congress of Americanists in Pniladelphia in 1926, in connection with the Sesqui-Centennial Celebration.—Art and Archaeology.

IT IS WRITTEN

Greek Number of Art and Archaeology.

The October issue of "Art and Archaeology" is a classic number of much interest and beauty. While devoted to the work and aims of the American School at Athens, yet it is broad enough to give a comprehensive view incidentally of archaeology in classic Attica. The American School of Classical Studies at Athens was founded in 1882 by Charles Eliot Norton, the founder of the Archaeological Institute of America. The start was without buildings, endowment or income except that nine American universities and colleges had promised to contribute $250 a year each. Today the School has an endowment of more than $150,000, to be increased to $350,000 by June 1924, an annual income of $20,000, a library of 50,000 volumes, and buildings that when completed will represent an outlay of about half a million dollars. While primarily a "school" for classic studies it has to its credit the excavation of important sites and rich archaeological discoveries that have added materially to knowledge of Greek culture from its very beginnings. Dr. Harold North Fowler, who contributes the text and pictures for the entire issue excepting the "Archaeological Notes and News" and the "Book Critiques," tells graphically of the epochmaking excavations at Corinth, the excavations of pre-Hellenic sites, at Colophon and other classic sites, researches on the Athenian Acropolis, the publications of the School, and the opportunities of the School in the Byzantine Field. More than fifty superb illustrations embellish the text.

War Memorial on Fort Marcy.

Under the direction of Col. Ralph E. Twitchell of the governing boards of the Museum and School at Santa Fe, a sketch of the proposed War Memorial on the brow of Fort Marcy in Santa Fe, has been painted by Gerald Cassidy of the Santa Fe art colony. Classic in proportion and outline, it also is true to traditions of New Mexico architecture. Massive buttresses at the four corners support which with their corbels also rest on the pillars formed by well proportioned trees of the forest. From a distance, the effect is that of a Greek temple. In the buttresses are the rooms in which memorials and books appertaining to the Great War will be kept. On the outer walls of these buttresses but sheltered by the column supported roof will be bronze tablets with the names of the 16,000 and more men from New Mexico who were in military service during the War. Special memorial tablets will bear the names of the men who gave their lives while in service. The structure is also to have its utilitarian purpose as a recreation pavilion well equipped with play apparatus and facilities for family and community outings. The surrounding grounds are to be parked. The spot itself is historic and the old fortifications are to be restored and steps taken to preserve what little remains of the pueblo ruins. The site is a commanding one, the brow of a hill that juts into the city and gives a panoramic view of magnificent distances as well as intimate glimpses of the ancient and beautiful city at its feet.

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MASONRY OF PUEBLO BONITO, CHACO CANYON

ART

By Morris Gray, President of the Museum of Fine Arts, Boston

Read at the Opening Session of the Thirteenth Annual Convention of the American Federation of Arts

NOT by its conquests doth a nation live
But by its art—the art that gives it soul
Embodiment:

Today who knows of Troy
Except through Homer's song? Of Egypt's past
Did not her sand swept tombs and temples breathe
Her sombre mystic faith? Not Salamis,
The Parthenon is Greece or even this—
The sculptured head that gives, as naught else does,
A God's serenity or, yet again,
All girlhood's loveliness. And not by popes
Or kings—forgot—the Gothic age survives.
It lives in Chartres or in some primitive
That paints the Adoration of the Child—
These have not died whose souls live with us yet.

Art thou my country satisfied to have
Some delver in the coming sands of time
Find some strange twisted skyscraper and say
"These people knew the early use of steel."
Content with that! Where speaks thine own great soul,
The liberty of man. Ere thou shalt change—
And all life holds within its glowing veins
The seed of change—will art not give thy soul
Embodiment? Will it leave that to die?

CEREMONIAL DANCES AT ZUNI

MRS. Elsie Clews Parsons, in a recent University of California publication, describes in detail a series of winter and summer dances she witnessed in Zuni during 1918. Early in the new year each of the six Zuni estufas presents a dance of masked impersonations. However, the ceremonies took place not in the estufa but in large rooms. Describing one of these dances, the author says:

"That evening at 7.30 I went into the house of the muhekwe, a house which in 1915 I had seen serve for the muhewa shalako. During the following hour three-fourths of the floor space filled up with the usual audience of women, babies and little children, and at last a dozen or more members of the Little Firebrand fraternity took up their position around the pottery drum to the left of the ground altar (owing to the construction of this house the altar faces the south). Close to the altar, on either side, sat a fraternity official, probably the medical director on the right, and on the left the fire director, each with a red stained feather in his hair and in his right hand the two eagle feathers that always figure prominently in Pueblo fraternity ritual. The fraternity choir began to sing and soon there came dancing in one yellow mask god and two masked clowns, boys of fourteen or sixteen, followed in a few minutes by three or four more mask gods, one wooden ear mask and three Laguna masks, boys of ten, twelve, fourteen. As each mask came in for the first time he would proceed at once to the altar, where each of the fraternity men would rise and, in turn, after dipping the tips of the eagle feathers into the medicine bowl on the altar, asperge the dancer by striking the left hand feather smartly four or five times with the right hand feather. The dancer would then pass on to join in the more or less individualistic capering of this group. The group, members of which came and went at pleasure between the appearance of the regunlar sets of dancers, did not sing—the fraternity choir always sings for them—but each impersonator from time to time uttered his characteristi call. In the group there might be as many as eight yel ow mask gods at one time or sometimes only one. All but one, a shiny black mask god, were yellow mask gods. The black mask god and one of the yellow carried in the right hand two eather sticks, indicating that these impersonators were wearing the real god masksl and would therefore after the dan c pant feather sticks, the feather sticks they carried. They would plant them immediately after the close of the night's dancing and after they had taken their masks to the house where they belonged. Incidentally I may say that the windstorm which arose the day after this dance was explained as caused by the taking out of the permanent god masks. 'It always blew after they took out these masks.'

"Under the god mask was the characteristic enormous collar of raven feathers. There were neither arm bands nor leg bands, but around the ankles—the impersonators were barefoot—and around the right wrist were circlets of spruce. Silver and leather wrist bands were worn. Giant yucca was carried, tip forward, in the right hand, and in the left the characteristic bone rattle together wlith yucca, the tip backward. Heavy neck aces and, in some cases, banded bandoliers were worn. Under the dance kilt from knee to waist the body was painted white; the rest of the body in the case of the yellow god masks, was yellow, in that of the

black god masks, black. There was a broad turquoise colored belt. The kilt, which was open on the thighs, was of cotton with a deep border of red and green figures on black. Butterfly, tadpole, bird and double triangle were the designs.

"The mask of the wooden ear god was turquoise with the black and white block pattern across the forehead and the same pattern across the parti-colored red and yellow ear. There was a tubular snout like that of the yellow mask god. The turquoise and black mask had a dumb bell shaped eye opening, a turquoise bird beak, and turquoise and black ears, with a black fringe around them. To the ears were fastened downy feathers and in the following details both impersonations were the same. From a bunch of parrot feathers and a downy white feather on top of the head, down the short black wiggy hair, fell two twists of cotton. The large spruce ruffs were in three cases tipped with pop corn. The body was painted red. Around the bare feet were worn the characteristic dance heel bands with their beaded black and white designs. Bells were tied on with dark worsted under the right knee—a common dance device. The dance kilt was like that of the yellow mask god. A bunch of very long willow switches was carried in each hand with bells tied to the left hand bunch.

"The Laguna masks had the four long turkey feathers upcurving from the short black hair on the top of the mask characteristic of the winter mask; but instead of the nose zigzag of the winter mask there were other geometric designs. To the tips of the upcurving feathers and tied to them at other points were downy eagle feathers. Other details were the spruce ruff, body painted red, tucca and bow in hands, bells and worsted below knee, characteristic dance arm bands and pendent feathers. A dark breech cloth was bundled in with a regulation woven dance belt. In beginning this dance the Laguna mask would stand hands on hips, his peculiar posture. The barefoot clown had in all particulars the familiar koyemshi makeup. The top knob of the mask was ringed with spruce.

"At 9.45 the dance group came in, making their first appearance of the evening, according to rule, in their own house. They were met at the door by the host, who sprinkled as usual a line of meal to the altar, a rite called altiya (opens). Subsequently the host met and led in in same way the other sets of dancers. There were twenty-seven men impersonations and seventeen women, kokw, e,le, (god girls) as female impersonations of the masked god and its variants are called. The line of women figures stood, as is usual, next to the wall with the line of men between them and the audience. Each wore the regulation Hopi blanket, the women's dress and moccassins, a small white, black bearded mask, the hair in side whorls. The men wore a turquoise mask like that of the mask god with its oblong black eye slits and black beard. Instead of the black and white block design across the forehead and above the beard, there was a geometrical design at the corner of the jaw. From the four or five yellow parrot feathers on top, down their flowing hair were spaced three large downy eagle feathers on a cotton cord finished off with a shell. Three feather tipped cords hung down the beard, and to this distinction from the god mask is their name due. Regulation dance belt and kilt, with spruce above belt and pendent fox skin; regulation dance moccassins and tortoise shell rattle; yucca and bow in hands; snake design painted in yellow on body. In the middle of the line two impersonators carried each a large bundle of feather sticks. During the dancing, for seven or eight minutes, these two impersonators, praying aloud, knelt on the right knee before the two estufa officials sitting in the middle of the room in front of the audience, In connection with the prayer the impersonators gave each official a cigaret and moved the clasped hands of the

recipients in the six directions—north, west, south, east, up, down. According to one informant, who seemed somewhat doubtful, these cigarets would be buried with the feather stick bundles. At the close of the prayers the estufa officials gave the two feather stick bundles to the fraternity officials sitting by the altar to put at the back of the altar. These feather sticks were those, not of muhewa, I infer, but of two of the kiwitaiwe that were not themselves presenting dances but sending representatives to dance with the people of the muhewa estufa and to give them the feather sticks cut for them. The next morning the officers of the muhewa estufa would send out six men to plant the feather sticks made by the people of the muhewa estufa and the people of the other estufas for the people of the muhewa estufa.

"While the masked group were dancing and singing—like most estufa dance sets they sing for themselves—the medicine chief and the firebrand chief passed down the line of dancers sprinkling them with their two ceremonial feathers. The subsequent sets of dancers they sprinkled similarly. Likewise during each of the dances the two fraternity heads would rise and facing each other, would quietly, languidly, dance step in place, moving the ceremonial feathers in time, now and then one of them giving a turn to the stars and birds figure hanging over the altar. After this they would dip the ceremonial feathers in their medicine bowls and asperge. Such asperging is ealled alashana, "we live to be old," and is done to keep away bad influences. Making the star and bird figures rotate is an invitation to the clouds. During part of the masked figure dance the firebrand chief played on a flute.

"As the masked dancers were going out, after dancing about twenty minutes, four or five women among the audience gave one dancer or another packages of bread, and the son of the house handed five of the twelve women impersonators a flour sack filled with seed corn to be distributed at the close of the program among the audiences in the five other houses danced in."

Then followed the Santa Ana, the White Mountain Apache and other dances. The next afternoon and that following, this series of dances was continued in the open. Says Mrs. Parsons:

"Led by their solemn faced awilona, wearing as usual a buckskin across his shoulder and crowned with a yucca circlet and a red stained downy feather, the dancers came in two by two; then, going on a diagonal from the southeast corner to the northwest, they moved on eastward, forming a single dance line. The dancer captain, as before, danced out in front; likewise, at times, a very little boy dancer. The dancers would perform for a half hour or so and then withdraw for a half hour or less. Later in the afternoon dancers would bring back strings of nuts to throw to the spectators. The dance step varied quite a little from the usual dance step. In one song the right foot was brought down three times before the shift to the left foot. As the dancers went in and out of the plaza they sang, as well as in the dance, and as individual dancers lingered to throw their gifts they, too, sang on leaving. Before the final withdrawal from the plaza the awilona as usual sprinkled meal on the heads of the attendant koyemshi. The koyemshi, in one of the intervals that they fill out between dances, had played their bean bag game, in another they had performed their tumbling antics, one tricking another by means of a wheelbarrow. The koyemshi had been invited tc come out by the Apache mask god cult."

On the third evening "the Apache mask god cult were heard dancing, according to the customs, in the house cf the koyemshi. It was the house of koyemshi awan tachu and it was in the middle of the town. Into this house I watched them go on their final withdrawal from the plaza the second afternoon of their dance. At the threshold stood their awilona, sprinkling with meal

each dancer as he started to cross the threshold. The chief of the clowns had stopped off on the way. As he was overtaking the others he began to sing the beautiful going out song of the Apache mask god cult to the enjoyment of the women smiling after him in their doorways. He was a debonair figure, and one caught a sense of gayety very alien to the usual ceremonial singing. Except when the dancers threw their presents, when the interness of the spectators changed into frolic, a Zuni audience, alke outdoors or indoors, at least the women and children, appear quasi-hypnotized and far from light hearted."

After describing several of the other winter dances, the writer says: "Their costumes were elaborate and highly variegated, the chief regularity being, as in the mask dance group, their headdress of feathers. The feather crest of their drummer was carried out along his arms. None but tho well-to-do, I was told, could afford to go into the dance, the costuming was so costly that only the 'richest of the village' were represented, and one estufa man whom we knew, and who was looking on from the house top, was described as too poor to be in the dance. If economic criteria are becoming established for the dances, as from many indications one may surmise, and if the new dances are gaining in popularity over the older and more sacrosanct type of dances, it is likely that the religious drama of Zuni is fated to go the way of the Greek tragedy or medieval mystery play."

The difference in structure between the winter and the summer dances is noted in the monograph. The final summer dance given by the people of the upstana kiva September 12 to 15, 1918, is described in detail, the writer drawing the conclusion that "the phallic significance in general of this beautifully rendered and highly impressive ceremonial was plain, but of it or of any interpretation in detail, no expression from my informants was available."

Copious notes, a glossary and table of winter and summer ceremonies, make the monograph of value to the student and intelligible to the lay reader despite the frequent use of Indian terms.

PAINTERS AND PAINTINGS

Portrait by Dunton.

The striking portrait by Herbert Dunton, first exhibited at the Museum at Santa Fe under the title "Lilly," is reproduced in half tone in the November issue of the "American Magazine of Art." The sturdy figure of a bearded hunter equipped with hunting paraphernalia and holding several hunting dogs in leash is thrown in strong relief by the dark forest background.

Sandzen Exhibit at Wichita.

The annual Sandzen exhibit under the auspices of the Wichita Art Association was held at Wichita, Kansas, during November. The Museum News, published by the Association, enumerates the many Sandzen pictures owned by Wichita people and adorning their homes. It also reprints the biographical sketch of Sandzen by Dr. Christian Brinton published in El Palacio last year with reproductions of Sandzen paintings through courtesy of The Babcock Galleries of New York. The Museum staff acknowledges the following invitation:

Our exhibition of the works of Birger Sandzen will be held at the Exposition Building in the gallery used for the art exhibit at the Wheat Show, from November 3d to 15th.

On the opening night, Friday, November 3d, a dinner party honoring Mr. Sandzen, his wife and daughter, will be given at the Hotel Lassen at 6.30 o'clock.

Mr. Sandzen will deliver his lecture "Whither are we drifting in Art?" which talk is sure to be of interest to everyone. He speaks with authority, as he has risen to a high position in our National art,

and is rapidly gaining international recognition. Now we have an opportunity to show in a small way our appreciation of this great Kansas man. His exhibitions have been eagerly sought by art authorities in all of the leading art centers of the United States—New York, Philadelphia, Chicago, San Francisco, and almost everywhere else except in Kansas. In a very few years you will count it a privilege to be able to say, "I know this man personally."

Yours very truly,
Wichita Art Association.
Alton H. Smith, chairman
Committee on Arrangements.

Committee:
Mr. and Mrs. Alton H. Smith.
Mr. and Mrs. Ed. L. Davison.
Mr. and Mrs. Elmer T. Peterson.
Mr. and Mrs. C. A. Seward.

Two Moods of Groll.

The International Studio for September, in a superbly illustrated review under the title "Groll Rebels against Groll," gives Wm. B. McCormick an opportunity to contrast the early and latest work of Albert L. Groll with his pictures of New Mexico and Arizona, of which the Museum at Santa Fe possesses several. While McCormick prefers the former he yet admits: "The chance of making a holiday trip to the Southwest in company with Professor Culin, of the Brooklyn Institute, led him into a field on the further verge of which lay greater fame and many artist's honors in the form of medals, awards and prosperity. Mr. Groll's desert and cloud paintings are in most of our museums; and private collectors so far have preferred his 'cloud' renderings of the desert above all else." Then further: "As against this effect of the crowded beauty of the old settled East he has made another of these colored drawings of the austerities of Taos, New Mexico. This drawing has an additional historic interest, since the last house on the left was the home of Kit Carson, famous Indian scout, now established as a museum in memory of that hero of the Western country which Mr. Groll has done much to glorify." The reproductions include "Wind Swept Cedars—New Mexico," "Walnut Canyon, Arizona," "RainClouds—New Mexico," and "Kit Carson's House," while "A Breezy Day—California" is reproduced in colors.

The School of Henri.

Guy Pene du Bois, the art critic, laments as follows in a recent number of The International Studio, whose editor in a footnote remarks naively: "It may be observed at this point that when it comes to incisive realism and disinclination to call a spade a shovel, also to positive color, Messrs. Henri, Sloan and Bellows are under no necessity of taking a back seat to anybody unless it be to Guy Pene du Bois." The critique is headed "The Passing of Republican Painting," and the following are excerpts:

"However, our most popular painters are still wearing the slouch hats (I'll call this figurative) of the he-man. The feminine alone is supposed to be sensitive. Perhaps these painters are too masculine to gather anything from the new turn of the wind. Yet, I've seen John Sloan, Robert Henri, George Bellows, Eugene Speicher and, of course, Leon Kroll, (which is a doubtful bit of evidence, for Mr. Kroll is noted for his taste in dress), in dinner jackets! Subject for wonder there. They cannot, while living even this much up to the new ideal, have retained a firm grip on the reverence for the past which the Chinese themselves seem at last to have decided to discard. But the stuff out of which "plain men," "forceful" language and the rest of it are made, continues to lend character to their painting which in effete quarters would be called vulgar and, amid the handshaking republicans, vital. Henri and Bellows are from Ohio; Speicher, Sloan and Kroll should be if they are not. Henri and Bellows of the lot, in any case, are the most popular. There is less content with the lighter frivolities in Sloan. And

he has less commendation. He has been suspected of socialism. Whenever he has recorded the 'beau monde' he has written it down with a quite righteous republican sneer. The money for all these gewgaws might put food into the faces of the starving poor. Besides, the answer is as simple as this, you cannot paint the oak of a table when it is covered with a mahogany veneer. Perhaps life is most evident when it is the most odoriferous. There's reason for doubt, anyway: oak that is not visible may not be oak at all. Courbet wished (out loud, for it is recorded) that his pupils might add to their other realistic notes the odor of a Percheron which he led into the class room. Such is life; the life, any way, which made a particular appeal to Robert Henri, the high priest of these republican Americans. He returned after an eleven years stay in Paris to become the American apostle of French realism. Henri did a great service when he introduced to the community a little group of disciples which became known as 'The Eight' in contradistinction to 'The Ten American Painters.' For the most part 'The Ten' were very polite (or compromising) disciples of the French pleinairistes. With two or three exceptions 'The Eight' were republicans, singing the song of the plain man and his family. That was before Bellows had graduated from an Ohio college, before Shinn, who was a playful member of the group, had discontinued easel painting, and Glackens, another, had come out of the Whistlerian cellar." "Henri, Bellows, Speicher, with all their great display of vitality, are models of good behaviour. We can talk of their private lives only in terms of virtue." "But the Bellows message is not spiritual. It is built for the plain man, an appeal to the republican common sense and written in language suggestive that the blood of the writer had come to a boil. He is giving plain facts at fever heat accentuated by the lustiness of enormous brushes, by the gesture of the plain man in possession of the full rich energy of youth, otherwise called 'pep.' In all these gestures, however, there is never a hint of gallantry, never a breath of a scented breeze, never a touch of real intimacy. The work begins by being held within the definition of that which in a republican state or in a commercial nation will be considered important painting and ends there. There are no slips. The beauty rendered, should there be any, is the homely, modest, sound one beloved of the common people. The lines are square and unimaginative. The composition, solid and substantial, is the product of an executive rather than of an inventive faculty."

Indian Art an Asset.

Speaking on the subject of "The Art of the Earliest Americans," during the convention of the American Federation of Art in Washington, Dr. Edgar L. Hewett, Director of the School of American Research, Santa Fe, N. M., and also of the Santa Fe and San Diego Art Museums, made the following interesting statement with regard to the survival of artistic instinct among the American Indians, and a present day movement in the Southwest to develop latent talent among these people. He said: "We are now prepared definitely to extend the hope that the art of the earliest Americans is not simply a glory of past ages but a living asset of today. We have demonstrated in the Southwest that the esthetic spirit of the people lives and responds to friendly encouragement. In Pueblo villages about Santa Fe potters are rivaling, even excelling, the finest works of the ancients. If we give them only the same encouragement that we offer to art in general we see astonishing results. The paintings of our young Indian artists in water color are meeting with deserve dapproval. Their works are in demand for exhibition from San Diego to New York. Starting with a few individuals, we are now inviting similar efforts all the way from New Mexico to Guatemala and the results leave upon our minds the decided

impression that the destruction of original American culture, commenced four centuries ago, has not been as thorough as we supposed, that the soul of a great people has survived the shock of subjugation, and that with the enlightened encouragement of a people that is being in some degree emancipated from its conceits the American Indian can come back."
—Shanghai Times, Shanghai, China.

POETRY AND MUSIC

The Lyric West for October.

The Lyric West for October is distinguished by seven poems by Glenn Ward Dresbach, grouped under the title "The Painted Desert." Dresbach lived for years in New Mexico. Canto I opens majestically:

This is immensity the soul may hold,
Grown greater in the vastness, this is light
The heart may touch and never more be cold—
These lilac mists and dusts of malachite,
These sun glazed mountain snows that pierce warm blue
And opal of near skies, with dreams unite
In beauty and the wonder flashes through
All mists of our own consciousness—

He continues in Canto II:
The red tiled roofs of St. Michael's
Lift where this land begins,
And the priests stand at the altar
For a primal people's sins—
While colors flame in the desert
And the light weaves and spins.

Then:
The Indians wear the colors
Of this, their chosen land—
Crimson and green and yellow
Flash down the glistening sand
Out to the haze they ride to be
Part of a wild land's unity.

Then more passionately:
The passion of the desert has its way
Where water flashes up from underground.
Wild flowers, colored like the distance sway.
From cedar boughs drifts out a lovely sound.
Through juniper and cedar on the crests
A flock of sheep is driven to the spring
By this wild shepherdess with growing breasts
Through which the moods of painted desert sing.

Towards the conclusion:
The winds, that mounted stairs of malachite
And sandstone from the hazy western rim
Of distance, now with battle cries unite
In their descent down stairs whirled sands make dim
Before us and across flat space of things,
They meet us with a force that burns and stings.
So far we came that they would turn us back
Before we see so much?

And finally in rhapsody:
I stand before the winds upon the height
Above the level sands that melt in haze
Of fallen rainbows, and upon my sight
Come signs of all my yearning in all days:
The reach of things toward beauty and the rise
Of distant loveliness made near by light
That draws the vasty skies
Above the lifted spirit—

IT IS WRITTEN

Annual Prizes by Poetry.

Poetry for November announces the annual prize awards for poems published in Poetry during its tenth year: The Helen Haire Levenson prize of $200, for a poem or group of poems by a citizen of the United States, is awarded to Robert Frost of Shaftsbury, Vermont,

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for his poem "The Witch of Coos." Among previous winners of the prize were John Curtis Underwood, Carl Sandburg, Vachel Lindsay and Edgar Lee Masters. The prize of $100 without distinction of nationality, was awarded to Alfred Kreymborg, of New York, who has visited in Santa Fe, for his poetic dialogue "Pianissimo." Among those who previously were awarded the prize are Vachel Lindsay and H. D. Lawrence, also well known in New Mexico. The prize of $100 offered by the Friday Club of Chicago, for good work by a young poet, is awarded to Robert J. Roe of Hohokus, N. Y., for his group of sea poems, "A Sailor's Note Book." Among poems given honorable mention were "Poems by Wang Wei," translated by Witter Bynner and Kiang Kang-hu, and "Hesperides" by H. D. Lawrence.

SCIENCE AND RESEARCH

Study of Gifted Children.

In 1921 Stanford University received a grant of $20,300 from the Commonwealth Fund for a study of gifted children to be conducted by Professor Lewis M. Terman. During the school year 1921-1922 approximately 1000 children of the desired degree of superiority were located and extensive data concerning them were secured. This grant has now been supplemented by a second grant of $14,000 from the same source, on the condition that Stanford University contribute an equal amount, which it has agreed to do. The second grant is chiefly for the purpose of securing medical, anthropological and additional psychological data, but a part of the sum is being devoted to a parallel biographical study of the childhood of men and women of genius. The total cost of the Stanford investigation will be in the neighborhood of $50,000.

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Santa Fe Society.

Jas. C. Cassell, Jr., Frank E. Nuding, Miss Florence L. Pond, John Dendahl, W. Egbert Schenck, John Boyd, Miguel A. Otero, H. C. Yontz.

New Mexico Society.

Mrs. Laura J. Edwards, Mrs. W. A. Losey, Horace S. Foley, Arthur S. Wright, C. J. Birchfield, Mrs. Jarvis Richards, Mrs. Philip A. Rollins. Mrs. C. H. Paulk, W. O Bates, Miss Alice A. Atkinson, Dr. S. J. Hanks, Miss Jennie M. Avery, Martha B. Bintliff, Frederic E. Clements, Mrs. W. S. Hay, Robt. W. Ellis, Alfred W. Stone, Frederick M. Smith, Mary R. Oliphant, E. G. Eisenlohr, Dr. D. T. MacDougal, Rexford Newcomb, Mrs. Louis F. Anderson, Edward J. Hecker, Wm, P. Harrison, Dr. E. J. Wehman, J. E. Saint, Julius Gerdes, Waldon Fawcett, A. H. Officer, Andrew Halkett, Howard L. Bickley, Dr. Geo. F. Kunz, Allan French, W. D. Brennan, Henry Gietz, Mrs. Albert Gusdorf, Mrs. Clara H. White, Mrs. A. A. Fisher, Miss Rose Henderson, Rev. James E. Quinn.

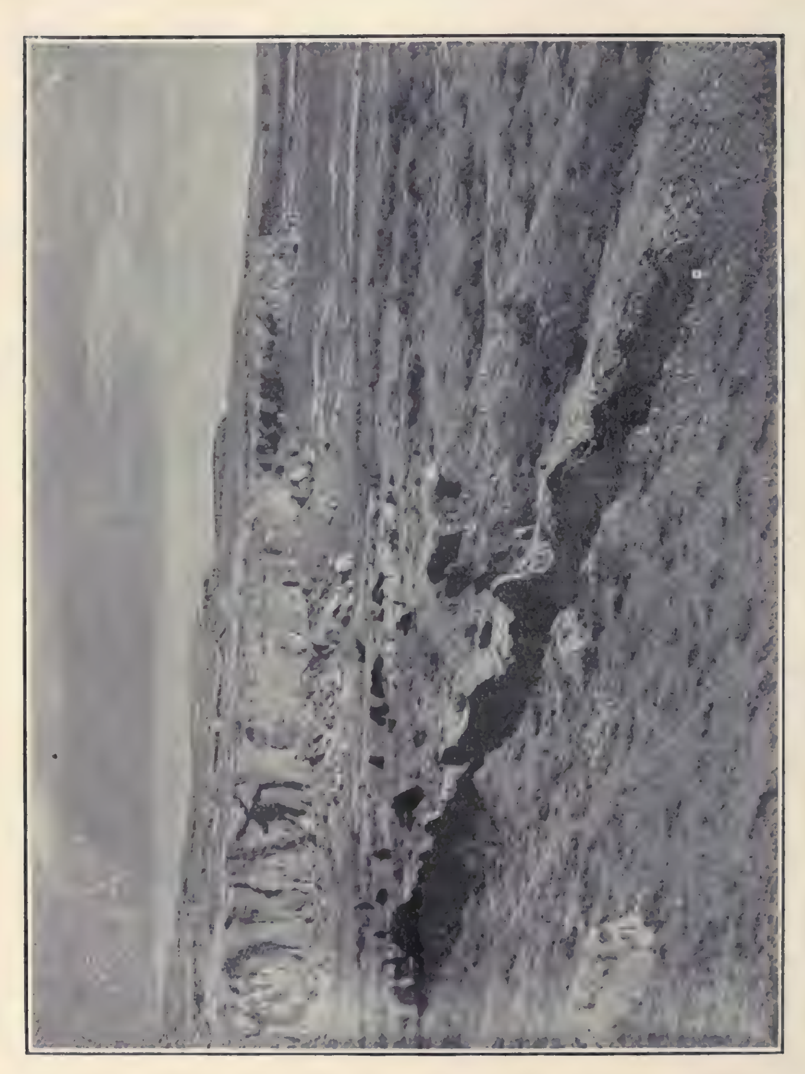
Recalling the Hyde Pueblo Bonito Expedition

NATURAL HISTORY reproduces in duo tint on plated paper, four full page pictures of odd types of pottery found at Pueblo Bonito in the Chaco Canyon by the Hyde expeditions, as well as half tone cuts sixteen in number, and a plat showing the ground plan of Pueblo Bonito as made by N. C. Nelson with reference to the field notes by George H. Pepper. Clark Wissler, curator in chief, division of anthropology of the American Museum of Natural History, New York City, well known in Santa Fe, contributes a brief review of the work of the Hyde Expedition. It is of special interest at this time because of the work by the Museum of New Mexico and the School of American Research the past two years at Chettro Kettle, a spectacular ruin in Chaco Canyon and within sight of Pueblo Bonito. Says Mr. Wissler:

"One usually thinks of a canyon as a deep, narrow cleft in rock through which flows a wild, boisterous river. But in the arid stretches of New Mexico and Arizona one often meets with dead canyons, as it were, through which, in ages long past, real rivers did flow but which are today streamless. One of the best known of these is in northwestern New Mexico and is named Chaco Canyon. The mighty river that once plowed out this great trench in the sandstone has disappeared, although an occasional rainstorm may start a sorry, halting stream that soon sinks out of sight into the sand.

"The main canon is about twenty miles long and varies in width from three quarters of a mile to a few hundred feet. The side walls are for the most part steep, sometimes rising to a height of 125 feet. Imagine the lower Hudson flanked on either side by palisades, its stream run dry and the winds whirling the white sands about in its bed—the resulting picture will be not unlike Chaco Canon. The chief interest in the Chaco, however, lies not in the canyon itself, but in the magnificent ruins it contains. For there was a time, long before the white man came, when a people lived down in this canyon. That in their day these canyon dwellers were far from commonplace is attested by the ruins left behind, among which are some of the most remarbable to be found within the whole United States. Of the large ruins there are twelve, and among these is the now famous Pueblo Bonito, a building of huge proportions and in a fair state of preservation. This ruin, which first came to notice in the writings of Josiah Gregg in 1844, was described in some detail by Lieut. J. H. Simpson in 1849, and again by William H. Jackson in 1878. It may be of interest to quote from the description of Lieut. Simpson:

"'Two or three hundred yards down the canyon we met another old pueblo in ruins, called Pueblo Bonito. * * The circuit of its walls is about thirteen hundred feet. Its present elevation shows that it has had at least four stories of apartments. The number of rooms on the ground floor at present discernible is one hundred and thirty-nine. In this enumeration, however, are not included the apartments which are not distinguishable in the east portion of the pueblo and which would probably swell the number to about two hundred. There, then, having been at least four stories of rooms, and supposing the horizontal depth of the edifice to have been uniform from bottom to top, or, in other words, not of a retreating terrace form on the



CHETTRO KETTLE

court side, it is not unreasonable to infer that the original number of rooms was as many as eight hundred. But, as the latter supposition (as will be shown presently) is probably the most tenable, there must be a reduction from this number of one range of rooms for every story after the first; and this would lessen the number to six hundred and forty-one. The number of estufas (kivas) is four—the largest being sixty feet in diameter, showing two stories in height, and having a present depth of twelve feet. All these estufas are, as in the case of the others I have seen, cylindrical in shape and nicely walled up with thin tabular stone. Among the ruins are several rooms in a very good state of preservation—one of them (near the northwest corner of the north range) being walled up with alter-

nate beds of large and small stones, the regularity of the combination producing a very pleasing effect. The ceiling of this room is also more tasteful than any we have seen—the transverse beams being smaller and more numerous, and the longitudinal pieces which rest upon them only about an inch in diameter, and beautifully regular. These latter have somewhat the appearance of barked willow. The room has a doorway at each end and one at the side, each of them leading into adjacent apartments. The light is let in by a window, two feet by eight inches, on the north side. There was among the ruins another room, which, on account of the lateness of the hour and the consequent despatch of our examination, escaped our scrutiny."

The report of Jackson in 1878 added little of importance to the subject, and so the great ruin remained until the several publications alluded to came to the notice of Frederick Ward Putnam, the distinguished anthropologist at Harvard. From a study of these reports Professor Putnam saw reason to believe that Bonito and the Chaco Canyon held the key to the story of the Southwest. Putnam was a born teacher and leader of men, so it is not strange that two of his students, Messrs. Talbot B. Hyde and Frederick E. Hyde, Jr., were fired with the zeal of the master. It so happened that the Hyde brothers made the acquaintance of Richard Wetherill, a resident of the Southwest, already famous as the discoverer of the cliff dwellings of that region. Wetherill had long known the Chaco and its ruins, and was keen to see Bonito uncovered. When the Hyde brothers laid the project before Professor Putnam, they found him more than a sympathetic listener. Just previous to this, Professor Putnam had been appointed curator of anthropology in the American Museum. Thus, in short, it came about that the Hyde brothers financed an expedition to the Chaco, now widely known as the Hyde Expedition.

During the years 1896-99 extensive excavations were made in the ruin under the immediate direction of George H. Pepper, formerly assistant curator in the American Museum. A large part of the ruin was uncovered and some of the most beautiful types of pottery and work in turquoise yet found in the United States were discovered. These remarkable objects have long been familiar to visitors to the Museum.

The number of rooms on the ground floor, as revealed by the excavations of the Hyde Expedition, is 268. Owing to the tumble-down nature of the upper walls. it was found impossible to determine the exact number of rooms; but, as estimated, they exceeded six hundred, or approximately the count of Lieutenant Simpson. However, the latter failed to note the large number of kivas, observing but four, whereas the excavations of the Hyde Expedition revealed eighteen, and doubtless still more will come to light with future excavations. Yet Lieutenant Simpson is not to be blamed for this error. Not being familiar with this type of Pueblo architecture. he naturally failed to note the fainter traces of buried kivas. When we consider the obstacles encountered by Lieutenant Simpson in his initial survey, necessarily made without the help of excavations, the clearing away of fallen logs and of drifted sand, the accuracy of his observations is truly remarkable.

Since 1899 the Hyde brothers have not found it possible to continue exploration in the canyon, so Mr. Pepper has prepared a full report of his work at Bonito, which has recently been issued by the Museum as Volume 27 of its Anthropological Papers. It consists of 398 pages, with 167 illustrations, 8 of which are in color.

Interest is now added to this publication by the resumption of excavations at Bonito by the National Geographic Society and the United States National Museum. At the hands of these institutions Bonito is to be entirely uncovered, the walls repaired and the whole maintained as a National Monument for the

enjoyment and mental stimulation of all who travel in the Southwest. We are thus assured that the important work initiated by the Hyde brothers, at great personal sacrifice, will be carried through to completion, and that this ruin, one of the grandest of prehistoric time to be found in America, will be thoroughly known and properly appreciated.

To the Hyde brothers belongs also the credit of the first serious attempt at intensive archaeological work in the Southwest. It was the results of this work in particular that directed the attention of scientific men to the problems of the Southwest, and may therefore be considered the first step, as it were, to that end.

WHAT DO WE SPEAK?

TELL your eastern visitors that you will drive out this afternoon across the mesa by the big arroyo, or down the valley to see the chili on the adobe houses and the red willows along the acequias, or to the plaza in Old Town, or offer to take him to the pueblo to see the kiva and see how much he understands. Unless he has been in the west before, he will be quite as bewildered over such an itinerary as he would be if you offered him chili con carne, frijoles, enchiladas, or tortillas to eat, or a sombrero or poncho to wear.

So usual are these words in our daily speech that we do not realize how our language has been modified by the Indian and Spanish words we hear. In many cases there is no English equivalent. An arroyo, for instance, is something quite unknown in England and in most parts of the United States. But every old-timer who has lived in New Mexico for as much as six weeks uses all these words glibly, though with amazing pronunciations sometimes. Meza, arroya, Ikey and kyote are often insisted upon as correct. But they hurt the ear accustomed to the soft Spanish accent.

Other words which we do not really need, but like to use, are corral, loma, more common in Santa Fe and Taos than here; ella, pronto, adios, como le va and caramba. Amigo, which has been out of current use for a couple of months, promises to regain its old popularity. On sunny days we like to think of this as the land of poco tiempo or manana, and we realize the deep truth of the saying. "Mucho trabajo, poco dinero." "No quiere," then is the watchword, and "Quien sabe." Just an adobe wall, a sunny spot, a cigarette and plenty of time, and the world is ours.

The Indian, naturally, has not come so close to us. The first American comers spoke Spanish with the Indians who had learned it from their white conquerors three hundred years before. But a few words have come into our speech from the Navajos and Pueblos. Kiva, of course, is well known and hard to translate. Hogan, the Navajo home, is a Navajo word, and chongo and koshare we use because there is no exact English word for the queue of hair an Indian wears or the white-smeared joker he can make of himself.

Indian proper names read like a poem and should never be lost. Pojuaque, Cuyamungue, Tesuque and Tome; Pecos, Taos and Jemez; Zuni and Nambe.

Spanish names, too, make a poem, whether one understands just what they mean or not, as the following well known ditty will prove—

Brave Socorro loved a maiden,
Dainty Santa Fe Rincon,
Sitting 'neath an Alamogordo,
With a Tularosa on.

And he wooed her with Quemado,
Carrizozo and Cimarron,
Till she said she'd be his Questa
With Picacho and Tyrone.

But the wicked Bernalillo,
With an Escabosa and Pinon,
The Cabeza of Socorro
Muy Encino knocked Raton.

With Sandias and Cebollas,
Santa Fe wept Canjilon,
But Socorro's sharp Cuchillo
Cut that Bernalillo down.

Then they wed in Espanola,
With Las Vegas looking on,
And they live in Albuquerque,
Where there is no Mogollon.
—Albuquerque Herald.

LOS CINCO PINTORES

AN exhibit of thirty paintings by "Los Cinco Pintores" is making the circuit of the Middle West. It opened at the University of Oklahoma, Norman, Okla., on October 9th; at McPherson, Kansas, on October 22d; at Lindsborg, Kansas, on November 6th, the latter two being annual exhibits; at the Wichita, Kansas, Library, under the auspices of the Wichita Art Association, on November 20th. At Oklahoma City, in the High School there, the exhibit will open on December 6th. Frank G. Applegate contributed six canvases to this circuit exhibit. Another group of paintings by these artists is to be shown at Denver and other Rocky Mountain points. The School of Fine Arts of the University of Oklahoma, in its catalogue of the Middle West exhibit, prints the following biographical sketches:

Frank G. Applegate—painter, sculptor, craftsman, and teacher. Born in Illinois. Studied at University of Illinois; Academy of Fine Arts, Philadelphia; Julien Academy, Paris; teacher of art for eighteen years at University of Illinois and New Jersey State Art School. Has exhibited at Metropolitan Museum, Philadelphia Art Academy, Architectural League, Chicago Art Institute, Herron Institute, Carnegie Institute, Pittsburg; Albright Gallery, Buffalo; World's Fair, St. Louis. Awarded prize in New York.

Joseph G. Bakos—painter, craftsman, teacher. Born 1891 in Buffalo. Studied at Albright Gallery School and in Toronto, Canada. Pupil of J. E. Thompson. Painted in Canadian woods; art teacher at University of Colorado. Prizes in painting in Colorado. Organizer of "Los Cinco Pintores" (five young moderns now working in Santa Fe).

Fremont Ellis—landscape painter and etcher, Born in Missoula, Mont. Studied in various parts of America. Formerly art teacher in El Paso. At present private teacher. Studio on Camino del Monte Sol, Santa Fe.

Walter E. Mruk—Landscape and figure painter. Born in Buffalo. Studied at Albright Gallery School in Toronto and New York. Pupil of J. E. Thompson. Landscape painter and stage decorator in Colorado. Forest ranger in Rito de los Frijoles and near Taos.

Willard Nash—landscape and figure painter. Formerly of Detroit, Mich. Studied Art Academy, Detroit, Art School, Boston. Painted in New England and Maine, later in Montana. Stu-

dio on Camino del Monte Sol, Santa Fe.

Will Schuster—landscape and figure painter. Born in Philadelphia. Studied at Philadelphia, etc., etc.

"Less talk and more painting,
Let the pictures do the shouting."-Schuster.

The catalogue of paintings is as follows, other paintings, however, having been substituted for several canvases that were sold:

Frank G. Applegate—
1. Sculptured Rocks, Rito.
2. Mexican Ploughing.
3. Glorieta.
4. Adobe Makers.
5. Monte Sol.

Joseph G. Bakos—
6. Talaya Peak, Santa Fe.
7. La Placita.
8. Acequia Madre.
9. On the Rio Grande.
10. Sandias.

Fremont Ellis—
11. El Viejo.
12. Portrait of a Girl.
13. Landscape, New Mexico.
14. Portrait of Mrs. E.
15. On the Santa Fe River.

Walter E. Mruk—
16. Mountains at Vallecitos.
17. Moonlight in New Mexico.
18. El Rito de los Frijoles.
19. Bordertown in New Mexico.
20. Woodsmen.

Willard Nash—
21. Arrangement.
22. Organization Number 1.
23. Organization Number 2.
24. Symphony.
25. Landscape Arrangement.

Will Shuster—
26. La Lavendera.
27. Hombres Resting.
28. Julianita.
29. The Pecos Mission.
30. Mora.

MUSEUM EVENTS

Talk by Witter Bynner.

Witter Bynner, the poet, now a resident of Santa Fe, permitted the Museum during the month of November to hang in its galleries part of his great collection of Chinese Paintings. The collection is one of the most interesting in America.

Mr. Bynner collected not so much by periods or with any pre-conceived method, but took joy in bargaining for such pictures as appealed to him during his travels and sojourn in China, thus investing each acquisition with the additional romance of personal adventure, of which he told in a most delightful vein during an informal talk at a tea given in his honor by the Woman's Museum Board on Sunday afternoon, November 5th. He was introduced by Mrs. N. B. Laughlin, president of the Board, and for more than an hour held the closest attention of his hearers with his illumining remarks on art in China, with especial reference to the pictures on exhibit, which included choice specimens from as far back as the Sung period, up through the Ming period to the present day. The collection is not only invaluable, but is one which pleased the many visitors to the Museum, visitors who, ordinarily, would not be attracted by an exhibit of Oriental art.

GIFTS AND BEQUESTS

Million Dollars for Harvard.

The will of the late Winthrop Cowdin of Mount Kisco, New York, disposed of an estate estimated at more than a million dollars. After providing for Winthrop Cowdin memorials at Harvard University and at the St. Paul's School, Concord, New Hampshire, Harvard receives $50,000 and the entire residuary estate, the income to be used for general purposes.

Peruvian Collections.

Professor Hiram Bingham has presented to Yale University the anthropological and archaeological collections of his Peruvian expeditions.

El Palacio

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OLD STREET IN SANTA FE



HEM-BUCK-A-LA
From Painting by Irving Couse

THE ETCHINGS OF RALPH M. PEARSON.

THOUGH Ralph M. Pearson, of Ranchos de Taos, is still young—he is under forty—we find that he has already passed through "three periods," and all three are represented in the Stendahl Gallery at Los Angeles. In the first period he followed the illustrative method. In the second he became more interpretative. In the third, which is the present one, he is decidedly abstract in his rendering of form. He has become a modernist, a weaver of patterns, that are most carefully and subtly calculated to charm the eye, as they often do.

Through all three periods of his development he has shown himself to be a thoroughly trained craftsman and an artist. I think I like him best of all in the small, and sometimes big, etchings from New Mexico that he made just before he entered the third period, when he drew and modeled his pueblos so beautifully, giving us the very texture of the adobe by a clever and original manipulation of the etching needle.

His "San Felipe," the etching that is his gift to the associate members of the Print Makers of California for 1922, belongs to this transition period, though it encroaches very closely on the present manner of interpretation—simple or intricate, as you care to look at it. The artist himself thinks it has much of the simplicity of the primitives, who, he declares, were the only true creators. Between the primitives and the modernists (the modernists are really belated or rediscovered primitives) we find very little creative art, so we are told.

Like all true artists, Pearson is a tireless experimentalist, and it is through study and experiment that he has arrived where he is to-day. In his old way of doing things he exhausted his subject with one plate; now, attacking the problems from many points of view, he may keep right on working from the same subject. This is exactly what Monet did with his haystack and lily-pond, you remember. The modernists, we are led to believe, and are much inclined to believe, are the "discoverers" of our time. Looking at the matter in this way, you will be saved from the fatal error of derision. Remember, again, how bitterly Monet was attacked, and how triumphantly he emerged from it all.

Having prepared you to look at Ralph M. Pearson's etchings, the old as well as the new from his needle, with a fair and open mind, I will now proceed to offer you some criticism, for and against, on his later plates. The older plates were so like the etchings of other good men, so true to the tradition of their time, so fine as "illustrations," indeed, that they took prizes and medals on every hand, and they are to be found in the permanent collections of the Congressional Library, the Art Institute of Chicago, the New York Public Library, the Rochester Art Museum, and many others.

The comments herewith appended are all on Pearson's new work, and are taken from various letters received by the artist. The last one printed comes from his Boston dealer. There is something to be said, of course, for his point of view, but a careful study of "Cypress Grove," "House and Rock, Carmel Highlands," "Carmel Mission," and "El Cerrito, Berkeley," convinces us that the point of view of Pearson's other correspondents gives us a pretty broad outlook on the province of art.

From Berkeley: " 'The Cypress' plate absolutely satisfies me. It is all one piece. I can't see the design so much. You have rescued the cypresses from impression and released them into sculpture."

From Carmel: "Your new work is as definite a contribution to the history of etching as the work of Rembrandt, Meryon, or Whistler were in their day."

From New York: "You will now have an entirely new group of patrons who buy an etching as they buy a drawing, as they buy a painting, for the art of the thing. To the discard with the medium! You are no longer confined to the ranks of the etchers. You are the first who is definitely releasing etching into esthetic problems, the same problems that European artists preoccupy themselves with."

And from Boston: "I honestly feel that you are making a great mistake that you will live to regret. The fad for this work which some of the wood engravers and etchers are putting out at the present time, cannot possibly last, for I cannot see any basic reason for such art, and in the end it is sure to give place to that which, in its attempt to portray the beautiful, has a good and sufficient reason for being. Where mannerism takes the place of sincerity, I have little sympathy and no faith. Why a man with your knowledge and talent should produce a landscape that puts my brain in a whirl, simply in the attempt to understand what you are trying to express, a landscape which at first honestly suggested to me an anatomical drawing (when the first impression should be one of pleasure), why, I say, a man like yourself should do this, and feel that he is producing better art than when he made the delightful plates of a few years ago, is more than I can begin to understand."

Stendahl has installed an etching press in the small room adjoining the print gallery, and here, every afternoon, Pearson gives a free demonstration on the processes of making an etching. The exhibition will continue for a month.—The Los Angeles Times.

MUSEUM OF THE AMERICAN INDIAN.

OUT of the picturesque Indian life of the Golden West came the inspiration which resulted in the building of the Museum of the American Indian, Heye Foundation, opened November 16th, in the presence of officials of the nation, the governors of many states, and of a distinguished company of citizens in all walks of life.

The institution might never have come into being, had not George G. Heye, its founder, come in contact with the aboriginal life of the Southwest. A resident of New York City, he was engaged in 1897 to build a small railroad in Arizona. At the campfire of one of the gangs of laborers he saw a Navajo mending a buckskin shirt. Mr. Heye became so interested in Indian art, that he bought the garment, and started on his career as a collector of aboriginal objects.

Shortly afterward he visited California, where he became much interested in the arrowheads and spear points of obsidian and of stone pestles and other objects from the Golden Coast, which are now in the vast collection in New York City.

Washington and Oregon are also revealed in an interesting light by the remarkable objects of copper and shell brought from those states. The Museum now has an expedition in California, and it is the intention of the trustees to add greatly to the collection, illustrating the life of the Indian of the Far West. This important research is being conducted on San Clemente Island, and will probably confirm many important generalizations

which had been made from explorations on San Miguel and at other points in the southern parts of the state. There are many striking similarities in the cultures of the races which once inhabited the western coasts of both North and South America, in fact, which are claiming attention of anthropologists.

Description of Museum of the American Indian.

The purpose for which the Museum of the American Indian, Heye Foundation, was founded, is eloquently set forth in the 1,800,000 specimens it contains. It is the only institution in the world devoted exclusively to the preservation of the records of the races which were living in the Western World when Columbus reached these shores. The great problems to which it is dedicated include the unveiling of the mystery of the origin of the so-called Red Men themselves, and it is within the range of possibility, in the opinion of George G. Heye, the founder and the director of the Museum, that this goal may be reached.

Its building is situated in Broadway at 155th Street, New York City, in close proximity to the museums of the Hispanic Society and of the American Numismatic Society, and the quarters of the American Geographical Society. The rearing of the whole important group was due primarily to the zeal of Mr. Archer M. Huntington, who gave the site for the Museum of the American Indian, Heye Foundation, and, as one of its trustees, gave liberally to its building fund.

Imposing Edifice.

In architecture the structure is like that of the others of the group—a dignified and massive Ionic. Its material is Indian limestone, and its construction is absolutely fire-proof. It is four stories high, and occupies a site 65 by 122 feet. As there is light from three sides, and the windows are especially large, the collections, in ordinary weather, can be examined without the aid of artificial illumination.

Specimens are on three floors, and at the top of the building is a commodious work room, given to the cleaning and preparation of collections for display. The office of the director is to the right on the first floor, as are also the quarters of the scientific staff. A novel system of installation, introduced for the first time in the United States, permits the public to see what is not in open view without asking for it. Under many cases, are drawers which the visitor may pull out and look through the glass tops of these containers, at objects which are arranged according to the general scheme followed in the visible installations. The students and the research investigators also have access to vast collections in storage. There is not a bit of bone or potsherd in the whole institution, in fact, which cannot be instantly found for purposes of comparison and research.

Indian Technique.

Many of the collections are in a synoptic form, which permits the observer to see all the inside technique of the crafts of the aborigines. The making of pottery, which begins with the rolling of the clay into long, round strips, through the glazing and coloring processes, is revealed, so that Americans of the present can follow the old-time craftsman through all his labors. In the same way, the technique of Indian embroidery and bead work is shown, with all the detail which could only be given these days by progressive photographs.

The first floor comprises a very thorough demonstration of the manners and customs of the Indians of the United States and Alaska. Its largest and most striking ornaments in appearance are towering totem poles from the Alaskan territory, in the carving of which the natives of the Northern Wilds told their race and lineage and history.

Other exhibits, which are typical of aboriginal life, are medicine and war bun-

dles, filled with charms and amulets, which are supposed to aid the Indians in battle and in the struggle of life. In some respects they are not unlike the fetishes of the African tribes. The strange rites that accompany the eating of the drug, peyote, are visualized in the rattles and sashes used in those weird ceremonies of the Comanches. There are also many remarkable garments, which show the artistry of the American Indian at its best.

Objects of remarkable value, historically, are exhibited on the second floor, arranged as far as possible according to states. Visitors from all parts of the country can therefore go directly to those cases in which they are especially interested.

Notable objects from Canada are seen in the western half of the second floor. Among these is an Indian whaling canoe, 50 feet in length, shaped from the trunk of one huge tree. In it are the lances and the harpoons, and even the floats of hide which are thrown overboard when the quarry had been wounded, so that it could be followed.

Romance walks with the visitor through every aisle on the third floor of the museum, for in that part are seen the records of the cultures of peoples who were farthest advanced among the aborigines of the New World.

The finest example of incised Mayan pottery in existence may be seen on the last exhibition floor. It was found in Guatemala, and seems to have been a sacrificial vessel used in the worship of the sun. The Maya empire had collapsed when Columbus reached these shores, and the early remains of their civilization, which were also found in Yucatan, were old even to the Aztecs.

Cortez's conquest of Mexico becomes like a war of yesterday, in view of the richly beautiful objects of Aztec art in the archaeological collections in the third story. Here may be seen what is unquestionably the most notable specimen of Aztec mosaic extant—a shield of cedar inlaid with 14,000 pieces of turquoise. The design itself, though only a foot in diameter, represents the whole range of a great art numbered among the lost crafts. This shield was evidently carried in a procession or ceremony, and, according to Professor Marshall R. Saville, of the Museum, was employed in the worship of the planet Venus.

Ecuador of the ancient days is made to live again in the most complete collection of the kind in the world. A feature of it is a score or so of ancient ceremonial seats of stone, not unlike those used by the Greeks and Romans of the classic period. Peru is represented by the extraordinary fabric which was probably old at the time Pizarro subjugated the stronghold of the Incas. Unique exhibits from Brazil and Venezuela are also on view.

In the account of the voyages of Columbus, there is a description of the carved paddles used by the natives who came in canoes to greet the first white men. The Museum has a paddle, found in a sealed cave in Cuba, which is believed to be of that period. Cuba also contributes a rare monolithic ax, that is an ax all of stone, instead of having merely a wooden handle. One of the most important features of the institution is the numerous connecting links which it furnishes between the various cultures of the ages of stone, flint, and iron, which existed here at the time of the discovery on one hand and the civilization of the present day on the other.

"The trustees of the Museum," said Mr. Heye, "wish to make it clear, that the objects which are assembled here, are of great practical value, aside from the historical and archaeological interest attaching to them. This is realized, for instance, by many manufacturers of textiles, who have been making use of ideas gained from our collections. They have been sending their designers here before the Museum was officially open, and they inform us that they have found the inspiration for many new designs, which were adapted from what was seen here.

We think, also, that the textile industry will find data to guide it in dyeing operations, as many of the objects here, centuries old, were dyed with vegetable colors which, to all appearances, are as fresh as they were when first applied. We believe, also, that although modern machinery has outdistanced the Indian craftsman in speed, that the industries of the twentieth century will find many hints in the synoptic exhibitions of basketry, ceramics and carving which we have installed. In every way the desire to serve the public is uppermost."

The Board of the Museum consists of Harmon W. Hendricks, James B. Ford, F. Kingsbury Curtiss, Archer M. Huntington, Minor C. Keith, Clarence B. Moore, F. K. Seward, and Samuel Riker, Jr. Mr. Heye, also a trustee, is chairman.

After the inaugural reception, for which cards of invitation had been sent, the Museum will be open free to all visitors. —Science News Service.

PROGRESS IN POLYNESIAN RESEARCH

IN view of the many inquiries regarding the status of the anthropological studies in Polynesia, undertaken by the Bishop Museum, a summary statement of progress and results appears to be appropriate.

Systematic investigations of the origin and culture of the Polynesian peoples have been conducted by the Bayard Dominick Expedition, and made possible by a generous gift of Bayard Dominick, Jr., of New York—funds given to Yale University, and placed by the university at the disposal of Bishop Museum. During the summer of 1920 four field parties began their work—the first in Tonga, the second in the Marquesas, the third in Rurutu, Raivaivai, Tubuai, and Rapa of the Austral Islands, the fourth in selected islands of the Hawaiian group. Through cooperative arrangements with scientists of New Zealand, physical measurements of the Maori and a complete survey of the Maoriori of Chatham Islands forms part of the program. By the end of this year, all the field parties will have returned to Honolulu. These surveys, supplemented by investigations in Tahiti and adjacent islands organized for 1923, will complete the present plans of the Bayard Dominick Expedition. Contributions to the physical anthropology of Samoa and of Tonga have been published by the museum; other papers are in press or in preparation for publication.

The prosecution of this search for Polynesian origin aims at the solution of two distinct problems: (1) the source of the physical racial characteristics which have combined to make the Polynesian physical types; and (2) the source of the original elements which formed the basis of the ancient culture of the people. Dependent upon the solution of these is a third problem: the degree in which racial and cultural transplantation and stratification are correlated.

Dr. Louis R. Sullivan, physical anthropologist of the American Museum of Natural History, is devoting himself to the study of the racial data secured by himself and by other members of the expedition. He makes the following tentative classification of the physical characters which go to make up the two basic elements in the Polynesian peoples:

Type I is characterized by (1) tall stature, (2) moderately long heads, (3)

relatively high, narrow faces, (4) relatively high, narrow noses, (5) straight or wavy black hair of medium texture, (6) well-developed moustache and moderate beard on the chin, (7) moderate amount of hair on the body and limbs, (8) light brown skin, (9) incisor rim present occasionally, (10) femur flattened, platymeric, (11) tibia flattened, platycnemic, (12) ulna flattened, platolenic, (13) lips above average in thickness. Type I is the so-called Caucasoid element in Polynesia, sometimes spoken of as Pseudo-Caucasian or Pseudo-Mediterranean. In its characteristics it is intermediate between some Caucasians and some Mongols. It may eventually prove to be a very primitive Caucasoid type, probably related to primitive inhabitants of Micronesia, Indonesia, and to the Aino and some of the primitive American Indians. It is probably the oldest type in Polynesia—except where it was possibly preceded by the Melanesians—and it occupied all of the Polynesian Islands. At present it seems to be strongest in the southern part of Polynesia.

Type II is characterized by (1) shorter stature, (2) shorter heads, (3) low, broad faces, (4) low, broad noses, (5) wavier hair, (6) undeveloped beard, (7) body hair rare except on the legs, (8) darker brown skin, (9) incisor rim rare, (10, 11, 12) long bones less flattened—data meager, results inferred—(13) lips well above the average in thickness. Type II is the element so often referred to as Malay, and is undoubtedly the one which has been traced to the region of the Celebes by linguists and ethnologists. Malay is not a suitable name for it, since it is usually restricted to groups more definitely Mongoloid. It approaches somewhat closely Giuffrida-Ruggeri's Indonesian type. This element has contributed some of the negroid characteristics — full lips, dark skin, broad flat noses—usually attributed to Melanesian mixture. The type is strongest in northern and central Polynesia.

Edward S. Handy, ethnologist of the Bishop Museum staff, and a member of the Dominick Expedition to Tahiti and the Marquesas in 1920-21, has come to the following conclusions with regard to the general ethnology of Polynesia:

There is a basic Polynesian cultural complex, some of the most important elements in which are: 1, cooking by means of heated stones in ground ovens; 2, the use of stone pestles for pounding food; 3, the use of wood, gourd, and cocoanut shell, rather than pottery, for containers; 4, skillful woodworking and carving; 5, tattooing; 6, the making of tapa, or bark cloth; 7, a characteristic relationship system; 8, the customs of adopting and betrothing children; 9, systematic agriculture and fishing, taro and potato culture; 10, professional craftsmanship and leadership in industry; 11, tribal government of simple patriarchal communism; 12, preserving heads of enemies as trophies, and cannibalism; 13, ancestor worship, the preservation of genealogies, and the hiding of skeletal remains; 14, inspirational diviners; 15, a speculative creation mythology conceived on the principle of dualism, expressed in terms of male and female agencies. This complex was universally distributed throughout Polynesia; but it is most clearly to be distinguished in the historical cultures of New Zealand and the Marquesas, both of which groups may be characterized as outposts. These elements being universal, and best preserved in the marginal region, may be taken to represent the primitive, in the sense of original, Polynesian culture. This we may call Culture A.

Superimposed on this original culture are certain other elements, some of the most important of which are: 1, organized government; 2, a rigid social classification; 3, complicated systems of land division and ownership; 4, great sacredness of chiefs and elaborate etiquette; 5, organized dancing as a social and religious institution; 6, organized religious ceremonial and priesthood; 7, a generation cult and seasonal rites; 8, haruspication. As compared with Culture A, this culture

appears to have been characterized by a higher social and religious, rather than higher technical, development. This group, with other associated elements, too numerous to include here, may be called Culture B.

It is possible that the elements in Culture B may have resulted by a natural evolution from the primitive Culture A. But it is far more probable that they represent the culture of a second immigrating wave of a people closely related culturally to those of the first wave. Churchill's analysis of the language led him to the conclusion that the dialect spoken by the second wave of migrators to Tonga and Samoa was very closely related to that of the original settlers.

A study of Polynesian ethnology recently completed by Ralph Linton indicates that the material culture of the Marquesans and related groups support entirely the theory of an original culture and later overlay. The more important elements which his study adds to the classification given by Dr. Handy are: To Culture A—1, a rectangular house with posts and bed-space; 2, a canoe made of five parts; and 3, the tanged adze. To Culture B—1, the oval house; and 2, wooden head rests and utensils with legs.

It is interesting to note that the basal Polynesian type (Type I), as worked out by Sullivan, is universally distributed, but strongest in the south, and the original culture (Culture A), also universally distributed, is clearest in the south (New Zealand) and east (the Marquesas). Also physical Type II is strongest in north and central Polynesia, the same region in which elements in Culture B are dominant. This demonstrated parallelism of racial types and cultural stratification rests on conclusions arrived at independently by members of the museum staff working in widely separated fields, with no opportunity for consultation. It is regarded as a very important contribution to the attack on the Polynesian problem. Another contribution is the definition of characteristics and elements belonging to the respective types and cultures—a prerequisite to comparative studies.

As regards the sources of these racial types and cultural elements and the routes by which they came to Polynesia, the evidence in hand indicates the region of the Malay archipelago (Indonesia) and southeast Asia as that from which the Polynesian ancestors commenced their eastward drift. Whither, beyond that region the search for ultimate origins may lead, can not be foreseen. The writing of the earliest chapters in the history of the Polynesians and of other Pacific races must await the definition of ancient and modern Asiatic types and cultures and the determination of early stages revealed through archaeology.

The work of the archaeologists of the Bayard Dominick Expeditions revealed no very ancient human habitation in the central and south Pacific. For the Polynesian settlement, the evidence serves to substantiate the conclusions of William Churchill, based on linguistic and cultural study. The following dates are considered reasonable estimates: A. D. 0, the first Polynesian migratory movement; A. D. 600, a second migration; and A. D. 1000, a period of great Polynesian expansion. According to S. Percy Smith and other Maori scholars, New Zealand was already in possession of original settlers by the tenth century, although the main Maori migration did not occur until the thirteenth and fourteenth centuries. Dr. Handy has concluded that the Marquesas Islands were first settled in the tenth century, or slightly earlier; and Formander presents good reasons for the belief that the original settlers of Hawaii experienced the coming of a migratory wave at the beginning of the eleventh century.

At least three general routes of migration appear to have been used through Indonesia: 1, along the coasts of New Guinea; 2, through Micronesia; 3, through and along the marginal region east of Melanesia.

Two years of organized study has

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PAUL A. F. WALTER, EDITOR.

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shown that the history of Polynesia is fundamentally a field problem, and that progress depends upon the accumulation of facts by trained students.

Herbert E. Gregory,
Director.
Bernice P. Bishop Museum.

GIFTS AND BEQUESTS

Columbia University and Presbyterian Hospital.

Mrs. Stephen V. Harkness and Edward S. Harkness have transferred to Columbia University and the Presbyterian Hospital, New York City, twenty acres, valued at $4,000,000, for a medical center. Mrs. Harkness also gives $1,300,000 for the endowment of educational and scientific work, while Mr. Harkness has given $1,000,000 toward the construction of the new Presbyterian hospital, and $1,000,000 for the school of medicine.

Million Dollars for New Hospital.

The city government of Rochester, N. Y., has appropriated $1,000,000 for a new municipal hospital, for which the University of Rochester Medical School is to furnish the staff, while the city furnishes the non-professional employes.

Endowment for Library.

Charles C. Sharp has given $17,000 to the Ohio State University as an endowment fund for the library of the department of chemistry.

Establish Research Fund.

Mr. and Mrs. Leon N. Schwartz have given $20,000 to the School of Medicine of Tulane University for the establishment of the David Trautman Schwartz Research Fund.

SCIENCE AND EDUCATION

Nobel Prize Awards.

It is announced that the Nobel Prize in physics for 1921 has been awarded to Professor Albert Einstein, of the University of Berlin; and for 1922, to Professor Neils Bohr, of the University of Copenhagen. The Nobel Prize in chemistry for 1921 goes to Professor Frederick Soddy, of the University of Oxford; and for the year 1922 to Professor F. W. Ashton.

National Academy of Sciences.

The autumn meeting of the National Academy of Sciences was held in New York City November 14th to 16th. The cornerstone of the new Million Dollar Building being erected at Washington, D. C., by the Academy, together with the National Research Council, was laid on October 30th. Secretary of Commerce Herbert Hoover was among those present at the simple exercises. The building will be used for administrative offices, lecture room, and museum. It will be 260 feet long, and 60 feet high above the first floor.

THE NEW BUILDING OF THE NATIONAL ACADEMY OF SCIENCES AND THE NATIONAL RESEARCH COUNCIL.

On the afternoon of Monday, October 30th, the cornerstone was laid of the new building of the National Academy of Sciences and of the National Research Council at Washington, D. C. This building, construction of which has now been carried above the main floor, occupies a desirable location upon an entire block of land north of the Lincoln Memorial at the western end of the Mall, commanding an excellent and permanent view of the Memorial, the Riverside Park and the bank of the Potomac beyond. The land for this building was purchased through contributions from a group of twenty friends of science.

The building is designed for two main purposes: To house the offices of the two organizations for which it is erected, and to provide space for the exhibition of materials representing certain of the great achievements of science in the past, and especially of recent contributions of particular significance in the progress of science. The building presents a facade to the southward 260 feet in length, and will rise to a height of 60 feet above the first floor. In this section there will be three floors for offices, library, and special exhibit rooms. Behind this will be a rotunda for general exhibition purposes, which will be convertible at need into a lecture room, accommodating, with its galleries, over 400 people. The plans permit the addition of other units similar to the southern facade, to complete a quadrangle around the rotunda. The building is being faced with white Dover marble of fine quality and color, which makes it in keeping with the other monumental buildings of the city. The cost of the unit at present under construction, will be over $1,000,000. The funds for the erection of the building were provided by the Carnegie Corporation of New York.

The laying of the cornerstone was a ceremony of the simplest kind, without the presentation of any addresses. It was attended by officers and members of the Academy and of the Research Council, among whom was the Honorable Herbert Hoover, Secretary of Commerce. The stone itself, bearing the date "1922" and the initials "N. R. C." occupies a position high in the wall of the first story at the southwestern corner of the building. Within a copper box in the stone were placed significant documents connected with the founding of the National Academy and the Research Council, and lists of the members of both organizations. It is expected that the building will be ready for occupancy in the fall of 1923.—Science.

PAINTERS AND SCULPTORS

Work of W. Langdon Kihn.

The Art Gallery of the Museum of New Mexico was the leader in first bringing to general public attention the remarkable work in Indian portraiture by W. Langdon Kihn. This is brought to mind by a fine catalogue, beautifully illustrated, of "Portraits of American Indians," by this young artist. The portraits are those of Blackfeet and Pueblo Indians, and were first shown in the Museum of New Mexico in February, 1920, and since then in New York City, San Francisco, and other great centers. Additional portraits were shown in Santa Fe during May, 1921. A portrait of the artist by Sheldon Parsons, of the Santa Fe Art Colony, is one of the illustrations. The foreword says: "The pictures shown in this exhibition are the work of a young man in his early twenties, whose career has been a short one, but who has already achieved extraordinary style in his Indian portraits. He was born of American parents in Brooklyn, 1898. From Boys' High School he went to the Art Students' League in New York City, and later studied with F. Winold Reiss. The

result of his studies found early expression in the pictures transcripts of the life of the American aboriginees. Long and close association with these people, in whose safekeeping is all that is worth while in American art, is the only way in which to perpetuate their colorful life and traditions. This is Mr. Kihn's belief, and in this belief he has spent the greater part of his time among them; first in 1920 among the Blackfeet Indians of Montana, and later, at the suggestion of Charles F. Lummis, the lure led him in the early part of 1921 among the Pueblo Indians of New Mexico in and around Laguna and Acoma. He is now continuing his studies among the Indians of the Canadian northwest. His work is an important contribution to the history of the American Indian, and for that reason is of interest not only to the art lover and critic, but to the ethnologist as well."

Stewart Culin, of the Brooklyn Museum, writes as follows anent the Pueblo portraits: "The land and the people of our Southwestern country invite and stimulate the artist. The land is a silent land, a land of perpetual Sunday; and its people, who work the soil, share the quality of tenderness that is characteristic of the landscape. I welcome Mr. Kihn among the all too few recorders and interpreters of these ancient tribes, whose features and traditions are rapidly being changed and effaced." There are fifty portraits altogether, including the following Pueblos: "Jose," a Laguna medicine man, aged 80 years; "Shaotyetsa," a Laguna girl, aged nine; "Waykaye," a woman of Laguna; "Kohnye," a Laguna Indian girl, aged 18; "Angns Ke-witsische," a kewasisha of the tree clan, aged 60; "Sa-yh," a woman of Laguna; "Aitcheyai," woman of Laguna; "Koriyaitsa," a young woman of Laguna, aged 18; and "Ka-u-tse," a Laguna woman, aged 40, who is the wife of William Paisano, quite prominent at Laguna.

IT IS WRITTEN

Curtis Gathers Material for New Volumes.

The Library of the Museum of New Mexico is fortunate in possessing a set of the monumental work, "The North American Indian," by Edward S. Curtis. The following news note, in a recent issue of the Los Angeles Times, is therefore of interest:

"Edward S. Curtis calls his faithful little car 'Nannie,' because only a goat could have taken him into the hills where he spent the summer months studying and photographing the Indians of Northern California and Southern Oregon.

"He has not yet decided whether mountain driving comes under the head of cruel and unusual punishment, hazardous occupation, or sporting pastime, since on more than one occasion he found himself reaching out to shake hands with St. Peter. The purpose of his journey was to complete research work and take photographs for two volumes on the North American Indian tribes of California, north of San Francisco and to the Klamath Lake region of Southern Oregon.

Mr. Curtis, who has just returned to his home, at 668 South Rampart Street, is the author of that comprehensive work 'The North American Indian,' and the material gathered on his trip this summer will be used in two supplementary volumes. Los Angeles has a proprietary interest in this historical and ethnological work, for not only does the author reside here, but this is the first city to place the history on the shelves of its public library. A second set was recently presented to the Southwest Museum.

"Among the linguistic stocks, tribes, sub-tribes, and dialects covered by Mr. Curtis in the season's work are the Kato, Wailaki, Yuki, Pomo, Wintum, Maidu, Miwok, Yokuta, Hupa, Yurok, Karoh, Wiyot, Talowa, Tututni, Shasta, and

Achomawi. His photographs will illustrate the spiritual as well the physical side of the Indian's life, and are considered an important contribution to ethnological history.

The Beginnings of Human History.

The Museum Library is in receipt of the monograph by John C. Merriam, of the University of California, reprinting the sixth series of lectures of the William Ellery Hale Foundation of the National Academy of Science. The title is "The Beginnings of Human History Read from the Geological Records." The three lectures are entitled: "The Emergence of Man," "Geological History of Man," and "Pleistocene Stages in Human History Subsequent to the Time of Heidelberg Man." It is a critical analysis and synthesis of the discoveries that have furnished the basis for the almost generally accepted theories regarding primitive man, from the Java Man to the Cro-Magnon type. The monograph is illustrated with reproductions of drawings and photographs.

Boletin de la Union Pan-Americana for October.

The regional literature of Central America is reviewed in the Spanish edition of the Pan-American Bulletin for October, the writer being Rafael Heliodoro Valle. The leading contribution, however, is an account of the sessions of the Chile-Peru Conference. Other noteworthy articles are: "Commercial Acceptances and Banks in the United States," "A Model Industrial Cafeteria," "Traditions of Fundamental Law in Spanish America," "Early Relations between the United and Colombia," "Contemporaneous Works of Argentine Sculptors," in addition to the usual biographical and news sketches.

Early Spanish Manuscripts.

Dr. H. E. Bolton, director of the Department of History in the University of California, has just obtained for that institution a valuable collection of ancient Spanish manuscripts bearing on the early history of Spanish colonization in the American Southwest. There are no less than 80,000 documents, procured from public and private libraries and collections in Spain, Mexico, and South America. The rarest item is the MS. of a history of New Mexico, published in Alcala, Spain, in 1610, and written by Gaspar de Villagra, a captain in Onate's army, when the latter conquered the Indian city of Acoma.—The Fortnightly Review.

International Studio for November.

A splendid color reproduction of John Hoppner's "Mrs. Fitzgerald" is used on the cover of the November issue of the "International Studio." Other color reproductions in the issue are "Fete Champetre" by Adolphe Montecelli, which serves as frontispiece, "Children at the Well," by Karl Anderson, and of two Oriental rugs, illustrating an essay by Arthur G. Pope, who writes of the aesthetic value of the best types, ranking the great weaves of the East with man's highest artistic creations. There are also quite a number of fine illustrations in tint and high-class half-tones, making the number a joy to the eyes. The text includes a critique of the work of Adolphe-Thomas-Joseph Monticelli, which incidentally dispels some of the legends that have passed current regarding the famous painter; "Prudhon, Master Draughtsman," "Ars Egyptica," a poem by Edna Worthley Underwood; "Trygve's Hammer's Sculpture;" "Tapestries of Five Centuries;" Wedgwood Portrait Medallions;" "Karl Anderson-American;" "The Art of the African Negro," "Iacovleff, Civilized Painter."

MUSEUMS AND GALLERIES

Kansas City Art Institute.

The Museum staff acknowledges an invitation to the lecture given by B. R.

Baumgardt, on "Municipal and Civic Art Centers," at the Kansas City Art Institute, on the evening of November 17th.

Newark Museum.

Twenty Navajo blankets, of very fine quality, have been loaned to the Newark, N. J., Museum by Miss Emma M. Church, of Chicago, and were exhibited during the month of November, together with pottery, baskets, weapons, dolls, and models, together with the Frank J. Urquhart Indian collection.

Exhibit by Russell Cheney.

In the Babcock Galleries, New York City, from November 13th to November 25th, Russell Cheney exhibited 46 of his paintings. The Museum Library acknowledges not only an invitation, but also a finely illustrated catalogue, with foreword by Christian Brinton, who places Cheney "midway between the extremes of contemporary art—between the academic sclerosis of the elder men and the raucous radicalism of the younger spirits."

Chicago No-Jury Society of Artists.

Pretentious is the catalogue of the first annual exhibition of the Chicago No-Jury Society of Artists, which was held in the galleries of Marshall Field & Company during October. The exhibits were hung in alphabetical order. It is argued that juries create and maintain a high standard of mediocrity, and, "without exception," almost suppressed genius. It is recalled that the jury of the Salon rejected the paintings of Puvis de Chavannes, Courbet, Dupre, Barye, Rousseau, Millet, Troyon, Corot, Diaz, Delacroix, Manet, Pissaro, Monet, Renoir, Degas, Sisley, Seurat, Signac, Whistler, Rodin, Cezanne, VanGogh, and Gauguin. There were almost two hundred exhibitors, among them: Will Schuster, Fred Biesel, and Mae S. Larsen, of the Santa Fe and Taos colonies.

Print Exhibit at Los Angeles.

On November 1 closed an exhibit of prints owned by Merle Armitage held in the County Museum at Los Angeles, the object being to demonstrate "that really fine things may be had for a moderate sum. They were acquired during the past ten years from dealers, from owners and from auctions of collections in all parts of the United States. The pleasure in collecting is augmented by ownership. In addition, from a monetary standpoint they are a splendid investment." Bellows, Brangwyn, Goya, Rembrandt, Whistler, Zorn, and a number of other wellknown names were represented in the exhibit.

Semi-Centennial of Municipal Museum.

The Year-book of the Municipal Anthropological Museum of Leipsic, Germany, is also a festival publication issued in celebration of the semi-centennial of this museum, which is maintained by the municipality. In addition to the half-tone plates, it has more than a hundred pages of text, including a synopsis of anthropological papers presented at the sessions of the museum society. Among these were dissertations by Fritz Krause on "The Religion of the Pueblo Indians," "The Prairie Indians and their War Methods," "The Origin and Development of the Culture of the Pueblo Indians;" by Dr. Theodor Preuss on "Results of an Archaeological and Ethnological Expedition into the United States of Columbia;" by Dr. von Nordenskjold on "Ethnological and Archaeological Explorations in South America;" by Karl Schoeffer on "The Portraiture and Pictorial Representation of the Indian by European Artists;" by Dr. Fritz Krause, "North American Paelaeoliths," and "Primitive Weaving in Peru;" by Dr. Lutz on "The Primitive Inhabitants of Panama."

Museum Week in Cleveland, Ohio.

The November Bulletin of the Cleveland Museum of Art announces the preliminary result of Museum Week in Cleveland. Pledges of $700,000 to the Endowment Fund were received in addi-

tion to $200,000 given by J. H. Wade to this fund, and $200,000 to the previously established Purchase Fund, swelling this to $1,100,000. The Museum membership was increased to 5,276, and a new campaign started to add 5,000 memberships to this. The 5,275 members include 16 benefactors who have each contributed $25,000 or more; 37 fellows in perpetuity, who have contributed $5,000 each; 44 fellows, who contributed $1,000 each; 134 fellows, who contribute $100 annually; 497 life members, who have each given $100; 98 sustaining members, who contribute annually $25; 4,429 annual members, who pay $10 a year each.

Museum Appointments in England.

E. Leonard Gill, for twenty years in charge of the Hancock Museum at Newcastle-on-Tyne, has been appointed assistant in the Natural History Department of the Royal Scotch Museum, Edinburgh. T. Russell Goddard, assistant curator of the Sunderland Museum, has been appointed curator of the Hancock Museum.

California Art Club.

The thirteenth annual exhibition of the California Art Club was held October 19 to November 19 in the Los Angeles County Museum of Art. A hundred paintings were hung by almost as many artists among whom were Fremont Ellis of Santa Fe, who exhibited his painting called "Dolores," and Carl Oscar Borg, who has exhibited in Santa Fe.

IN THE FIELD

Polynesian Research.

Ralph Linton, who was with a field expedition to the Rito de los Frijoles by the School of American Research some years ago, has completed a study of Polynesian ethnology, the result of which is outlined in a recent report of Herbert E. Gregory, director of the Bishop Museum in Hawaiia. The search of the archaeologists of the Bayard Dominick Expeditions, which will complete its work in 1923, thus far has revealed no very ancient human habitation in the central and south Pacific. The following dates are considered reasonable estimates: A. D. 0, the first Polynesian migratory movement; A. D. 600, a second migration; A. D. 1000, a period of great Polynesian expansion. As regards the sources of racial types and cultural elements, and the routes by which they came to Polynesia, the evidence in hand indicates the region of the Malay archipelago and southeast Asia as that from which the Polynesian ancestors commenced their eastward drift.

MUSEUM EVENTS

Signing the Colorado River Treaty.

Another event of historical importance was added to the many which have transpired in the Palace of the Governors when on Friday evening, November 24, 1922, Secretary of the Department of Commerce Herbert Hoover and the representatives of the seven states in the Colorado River basin, gathered in the Rito de los Frijoles room of the Museum of New Mexico for the signing of a compact which is to govern the control and distribution of the Colorado river and its tributaries. Not only the commissioners but also the governors and the technical experts of the Federal as well as the state governments had been in conference for over two weeks at the Bishops Lodge, three miles north of Santa Fe, to formulate the treaty, the first of its kind to which more than two states were a party.

The setting for the signing of the Treaty was unusual and impressive. In the Rito de los Frijoles room, which in addition to its mural paintings and its archaeological exhibits houses the Lew Wallace collection, was illumined with candles in candelabra and by dimmed

electric lights. On a table was placed the lap board which Lew Wallace had used in writing the Ben Hur manuscript more than forty years before. Beside the table stood the historic Wallace arm chair and behind it the bronze bust presented to the Museum by the son of Lew Wallace. On the table was a boquet of red and pink carnations. Around the table were grouped the commissioners and others who had participated in the memorable conferences.

Says the Santa Fe New Mexican:

"Reconciling by patience, persistence, perseverance, tact and plain hard sense, apparently hopelessly conflicting interests in seven states, Herbert Hoover, Secretary of Commerce of the United States, scored one of the greatest achievements of his career last night when the representatives of Wyoming, Utah, Colorado, New Mexico, Arizona, Nevada and California, in the Ben Hur room of the Old Palace of the Governors, signed their names to a compact settling interstate controversies over water rights in the Colorado river basin and paved the way for the greatest reclamation development in the history of the west.

"The compact, the first treaty of any kind between more than two states of the Union, provides for the equitable distribution of the river waters between the states, takes care of any claims by Mexico which may arise; provides for amicable settlement of future disputes, flood control, establishes a permanent definition of irrigation terms, and priority for the utilization of the basin waters for irrigation purposes.

"The choice of the Ben Hur room of the Old Palace, oldest administrative building in America, and which has staged many historic incidents, as the scene of the signing was a happy one—made, incidentally, upon the suggestion of a newspaper man, Guthrie Smith of Santa Fe. It is the room in which Governor Lew Wallace wrote part of 'Ben Hur,' his immortal tale of the Christ, and the signing was done on the very lapboard used by the general, one member of the Colorado commission also using the old arm chair in which the novelist sat.

"The signing occurred at about 6.15 p. m. Governor Mechem, his secretary, Miss Olsen, her assistant, Miss Hanna, Mrs. Van Stone, Mrs. Bloom, Miss Iliff of Denver; local newspaper men, Lansing Bloom, Paul A. F. Walter and Wesley Bradfield of the Museum, members of the commission and consulting delegates were present. A gold pen was provided by Miss Olsen for the occasion. Signatures were attached in alphabetical order of the states.

"Governor Mechem presented to the Museum a large group photograph of Mr. Hoover and the commissioners, autographed by each.

"The compact, arrived at after 18 days of incessant work at the Bishops Lodge, is shorter than was expected and consists of eleven articles. Its preamble is:

"The States of Arizona, California, Colorado, Nevada, New Mexico, Utah and Wyoming, having resolved to enter into a compact under the Act of the Congress of the United States of America, approved August 19, 1921, (42 Statutes at Large, page 171) and the Acts of the Legislatures of the said States, have through their Governors appointed as their Commissioners:

"W. S. Norviel for State of Arizona.

"W. F. McClure for State of California.

"Delph E. Carpenter for State of Colorado.

"J. C. Scrugham for State of Nevada.

"Stephen B. Davis, Jr., for State of New Mexico.

"R. E. Caldwell for State of Utah.

"Frank C. Emerson for State of Wyoming.

"who, after negotiations participated in by Herbert Hoover, appointed by the President as the representative of the United States of America, have agreed upon the following articles."

El Palacio

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THE COUNTRY OF THE PUEBLOS
From a Painting by Fremont Ellis

SCIENCE MEETING AT ALBUQUERQUE

H. F. ROBINSON, supervising engineer of the Indian irrigation service, offered a highly interesting talk before the New Mexico Association for Science, gathered at the Chemical building of the University of New Mexico during Thanksgiving week. Mr. Robinson's talk, which was on Zuni Fetishes, was made the more interesting in his exhibition of various fetishes, including wolf, mountain lion, coyote, mole and white bear to illustrate his description.

Dr. John D. Clark, professor of chemistry at the state university, offered the presidential address. His subject was "Future Motor Fuels."

Wesley Bradfield, of the School of American Research at Santa Fe, was the next speaker. He spoke on "Some Phases of Native Southwestern Arts." His talk was quite interesting and was illustrated with the "throw stick" and the arrow used with it. The stick antedated the bow and long after the bow came into general use among the Indians the Esquimaux and the Indians of California continued the use of the "throw stick." It was found to be better adapted to barbing animals when a downward stroke was required than was the bow and arrow. It was difficult to adjust the bow so that the arrow could be shot downward and almost impossible for a shot straight down. In the swamps and ice fields such shooting was often demanded.

A paper by Paul A. F. Walter, secretary of the School of American Research, on "Geographical Changes in the Population of New Mexico since 1846," was read by title, Mr. Walter being unavoidably absent.

C. A. Barnhart, M. A., of the state university, then spoke on mathematics.

Dr. G. S. Luckett, director of the State Bureau of Public Health, then spoke on medical science, choosing for his subject, "Facts versus Fancy in Sanitary Practice."

Charles E. Carey, B. S. E. E., of the state university, spoke on physics. He offered a highly interesting address on "Radio Communication as an Educational Medium." R. W. Goddard, dean of the college of engineering at the N. M. A. & M., offered a pleasing address on "The Vacuum Tube Amplifier." O. B. Goldman, B. S., of the N. M. A. & M., closed the program for the morning with an interesting talk on "Some New Concepts of the Structure of Matter."

Excerpts from Mr. Robinson's address on "Zuni Fetishes" follow:

"A fetish is any object regarded as possessing consciousness, volition and immortal life, and especially magic power which enables the object to accomplish abnormal results in a mysterious manner.

"The Zuni Indians believe that everything in nature belongs to one great system, in which the degrees of relationship seems to be determined largely if not entirely by the degree of resemblance.

"Man is considered to be the most finished of all creation, though because dependable and least mysterious, is the lowest. In the degree that any organism, real or imaginary, resembles man it is mortal, but just so far as it is mysterious it is considered further advanced and more powerful.

The animals, while endowed with similar physical functions and organs to those of men, having instincts and powers not possessed by man, are between man and the gods, nearer to man than are the gods, and nearer to the gods than is man. Therefore they are or may be the medi-

ators between man and the higher gods.

"The Indian, confusing the objective with the subjective, believing in these powers of the animals, goes further in thinking that the power of the animal is also possessed by a representation of the animal, hence he makes small carved likenesses of these animals for the purpose of establishing relationship with the animals and their influence.

"Being a hunter and warrior, the Zuni has selected particularly for mediators the prey animals. Originally the fetishes were natural concretions or objects in which the original resemblance to animals had been heightened by artificial means and he later made elaborately carved figures of the animals. It is believed that not only the natural concretions but the artificially made fetishes are either actual petrification of the animals they represent, or were such originally, and they have in their legend of "The Drying of the World" the story of how "The Two," to prevent the beasts of prey from multiplying too fast and thus destroying the children of men, by magic means turned them to stone, but leaving in each one the "living heart" and directing that they be made to serve instead of devouring mankind.

"Elaborate ceremonies occur at midwinter on 'The Day of the Council of the Fetishes' and on all hunting expeditions the hunter carries one of the fetishes with him and in the pursuit of his game uses ritualistic prayers and invokes the assistance of the animal represented by the fetish he carries. When the game is finally killed, to give his fetish additional strength and power for the future, the fetish is bathed in the blood of the animal which is found in the sack surrounding the heart.

"It is firmly believed that without recourse to these fetishes, to the prayers and other inducements toward the game animals, it would be absolutely useless to attempt the chase. Without the 'Medicine of the Deer,' the power of the fetish, or the animals of prey represented thereby, the larger game is unconquerable, and no man, however great his endurance, is thought to be able to overcome or weary them. Therefore few hunters will venture forth without a fetish."

Extracts from Mr. Clark's talk on "Future Motor Fuels" are given below:

"My paper bears the title, 'Future Motor Fuels,' and it is my desire that you join with me in considering the future fuel of the automobile, a topic in which I know that most of you will be more or less interested, if indeed you have not already found an interest in the statistics of our increasing consumption of gasoline and of our decreasing reserves of crude oil. Such statistics are given frequently in the daily press.

"A letter dated 1627 mentions an oil spring in New York state. In 1748 a Peter Kalm published an account of his travels and showed, on a map, the oil springs of Oil Creek, Pa. General Benjamin Lincoln, in 1783, wrote to the president of the University of Cambridge of the oil in Oil Creek, Pa., and of the medicinal uses to which his soldiers put this oil. Medicinal uses to which the Seneca Indians put the 'Seneca Oil' found near Seneca, N. Y., had long been known.

"Petroleum was refined principally to secure products which could be used in lamps, and to secure lubricants. Pennsylvania petroleum of very low sulphur content sold for $2.75 a barrel. Ohio petroleum containing 75 per cent sulphur sold for 14 cents.

"The automobile became commercial in 1900. The per capita consumption of petroleum was then 35 gallons per annum. By 1910 it was 96 gallons. In those years the best of gasoline was cheap; 38 degree Baume cost 25 cents a gallon in Albuquerque. This is too 'rich' for automobiles. Seventy-two degree gasoline sold for 18 cents a gallon in Albuquerque. Today 88 degree gasoline can be purchased. In 1915, up

and down the Pacific coast gasoline sold for 10 or 11 cents.

"This country now has to depend on Mexican petroleum to meet its needs. We imported 26 per cent of our petroleum from Mexico in 1921, and alas, Mexican deposits are of the short lived type.

"Both the United States Geological Survey and the United States Bureau of Mines agree that we are at the peak of our petroleum production. Twenty years of present output seems optimistic to them.

"Every natural resource which this country has ever possessed has been wasted. In petroleum we see no exception, though, in recent years, we have been cutting down our petroleum waste very rapidly.

"It has long been known that benzol, from the distillation of coal tar, will propel a motor and that benzol will blend with gasoline. Such a blend is now upon the market. It sells for a higher price than gasoline and gives more miles per gallon. Furthermore, we know that while gasoline is not miscible with alcohol, it becomes so when the gasoline is blended with benzol.

"'Alcogas,' a blend of benzol, gasoline, alcohol and a little ether, was put upon the market some years ago by the United States Industrial Alcohol company.

"This seems optimistic. It is indeed, but as our motors are now constructed and with our present knowledge of the combustion of the fuel, we have not enough benzol or alcohol to meet our needs. Had all the coal mined last year been freed of its benzol, the volume of liquid fuel so prepared would have been only one-quarter of gasoline produced in 1921.

"There cannot be the slightest doubt that in the near future the products of the distillation of coal will play an ever increasing part in furnishing motor fuel. This will have no small influence on the coal industry. We may expect to use more prepared fuel in the future, in order that the volatile liquid products of coal may yield their product to the automobile motor. Fortunately these prepared fuels are nicer to use than raw coal."—Albuquerque Herald.

THE CONQUEST OF SANTA FE

THE story of the Conquest of Santa Fe and the Building of Old Fort Marcy in 1845, is told by Col. Ralph Emerson Twitchell in an illustrated 64 page brochure, just issued as Bulletin No. 24 by the Historical Society of New Mexico. The proceeds from the sale of the booklet are to establish the "Fort Marcy Memorial Fund," which is to be devoted exclusively to the restoration and maintenance of the old works, which are within the city limits of Santa Fe.

Colonel Twitchell, who is a member of the Managing Committee of the School of American Research and a regent of the Museum of New Mexico, gathered much of the material utilized in his new work, from his "Military Occupation" and his "Leading Facts of New Mexican History," both of them classics; but such important contributions to the chronicles of the American Occupation as "The Magoffin Papers" and Governor Armijo's last will, are printed for the first time, and make the monograph of more than passing importance.

In the opening chapter, the details of the campaign of General Stephen Watts Kearney, which culminated in the raising of the Stars and Stripes over the historic Palace of the Governors in Santa Fe, are described interestingly. A brief biographical sketch of the gallant warrior precedes the story of the march across the plains by his diminutive army of less than 2,000 men, which began at Fort Leavenworth on June 30, and terminated at the Plaza in Santa Fe on August 18. James Magoffin, glimpses of whose romantic life and vicissitudes are graphically portrayed, had prepared the way, and the writer confirms the tradition that Governor Armijo and his principal military adviser had sold out to the American emissaries.

It was on the day after his entry into Santa Fe, that General Kearny ordered the erection of a fort, the site for which was selected within six hundred yards of the Plaza, and about a hundred feet above it. On August 23, work was begun. The fort was finished in the closing days of September. On September 25th, General Kearny and his column started on the memorable march to California by way of the Jornada del Muerto, the valley of the Mimbres and across what is now Arizona. Says the author:

"The conquest of New Mexico was complete, achieved without the loss of a man or the firing of a gun, the work was finished. Kearny and Doniphan, going out from the then western border of civilization, marching upwards of a thousand miles through lands overrun with hostile Indians, making a circuit equal to a fourth of the circumference of the globe, providing for the army as they went, returned with trophies taken from fields, the names of which were unknown to themselves and their friends. History has but few such expeditions to record."

Santa Fe has been conquered repeatedly by invading forces. Not always was the change of fealty to a new master accomplished so bloodlessly as was the conquest by General Kearny. No other town of the continental United States has passed under so many regimes as has Santa Fe, and few, if any, have experienced so romantic an invasion as that of General Kearny and his picturesque dragoons. Colonel Twitchell tells the story well, even thrillingly. The portraits and other illustrations add to the charm of the publication. On the cover, designed by Gerald Cassidy, one of the Santa Fe artists, General Kearny is shown delivering his famous proclamation in front of the Palace of the Governors to the assembled Mexicans under Acting Governor Vigil. It is a sprightly picture, drawn with the verve of a consummate master in the art of illustration. As frontispiece appears the plan of the old fort, "an irregular tridecagon," "sufficiently ample to mount a great number of cannon and accommodate a thousand soldiers."

Colonel Twitchell, in his introduction, draws the following alluring pen-picture of Fort Marcy and its significance to Santa Fe:

"The eminence or promontory, rising abruptly from the valley, overlooks and commands the entire city of Santa Fe. Most appropriately it has been named the Santa Fe Acropolis. In every direction are vistas of verdure-clad or barren landscapes, rugged buttes and far distant chains of towering blue mountains, or snowy ranges. Far away to the northward, the homes of the ancient cliff-dwellers, ruins of habitations high on the tops of lofty mesas; and at all points of the compass, ruins of ancient pueblo villages.

"Far away, the lofty Sandias, rising from the plain, painted in tints of amethyst and lavender by the rays of a setting sun, stand guard over the valley of the Rio Abajo, formerly the home of the hostile Apache and the scene of the last campaign of the great De Vargas.

"Truly, no grander or more glorious site for park or memorial purposes can be found in all southwestern United States.

"In the building of a city, some intelligent conception of the duties and obliga-

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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tions to posterity is always requisite and necessary. In the development of this community, the people must not be unmindful of the great educational, as well as sentimental, value of our historical and archaeological remains. They are a priceless heritage. Now is the accepted time for the people of Santa Fe to save these ruins and relics from the hands of vandals and the remorseless touch of time. No other city possesses such a heritage. No other has such traditions, such romance, such glorious memories.

"As Father Ryan has so beautifully declared: 'A land without ruins is a land without memories! A land without memories is a land without liberty! A land that wears a laurel crown may be fair to see, but twine a few cypress leaves around the brow of any land, and be that land beautiless and bleak, it becomes lovely in its consecrated coronet of sorrow and wins the sympathy of the heart and history! Crowns of roses fade! Calvaries and crucifixes take deepest hold upon humanity! The triumphs of Might are transient; they pass away and are forgotten! The sufferings of Right are graven deepest on the chronicles of nations!

"'Yes! Give me a land where the ruins are spread
And the living tread light on the hearts af the dead.
Yes! Give me a land that is blest by the dust
And bright with the deeds of the down-trodden just!
Yes! Give me the land that hath legends and lays
Enshrining the memories of long vanished days.

"'Yes! Give me a land that hath story and song
To tell of the strife of the Right and the Wrong.
Yes! Give me the land with a grave in each spot
And names on each grave that shall not be forgot!

"'Yes! Give me the land of the wreck and the tomb —
There's grandeur in graves; there's glory in gloom!
For out of the gloom future brightness is born,
As after the night looms the sunrise of morn.
And the graves of the dead, with the grass over-grown,
May yet form the footstool of Liberty's throne;
And each single wreck in the warpath of Might,
Shall yet be a Rock in the Temple of Right!'"

MUSEUMS AND GALLERIES

Pearson Etchings.

Ralph M. Pearson, an etcher of established national reputation, is being given a one man show in the new print rooms of the Stendahl Galleries of the Ambassador Hotel. This is an exhibit every art lover should see, whether his affiliations are based upon the exquisite beauty of such prints as "Winter in Jack-

son Park," or upon the stimulating application of modern art principles in his California series. Mr. Pearson's first plates, such as "Hell Gate Bridge" or the "Toilers of the City" series, prove that he has always had something to say and great natural gifts with which to express his message. The prints of the second period, the Taos series, are built foursquare upon the earlier ones, carrying over the valuable qualities of these and adding new elements which make for strength. The etcher is one of the famous Taos group of artists and his five years contact with the fundamental elements of Indian architecture and civilization deeply affected his work. Such plates as "Taos Pueblo" show that "representation" surrendered generously to design in this period. Consciously organized, but still influenced by the structural and the human element of the great cliff dwelling, we find here the first suggestion of design in form, that is design in three dimensions, which becomes an important factor in the etcher's later development. "Talpa Hot Springs," a delicious small print, is a gem, because so undeniably and beautifully "an etching." "Interpretation" is a poignant reflection of the sorrow and injustice in which humanity lives; as if both nature and human life suffered under laws too cruel to bear and too strange to understand. The composition has great charm.

Mr. Pearson's third period is based upon an exhaustive study of the primitive arts of all peoples and all ages. He is interested not so much in how the first artists produced their work, but in the spirit with which they did it. When the Egyptian conventionalized a sun god or the Indian the bird or snake, his desire was to crystalize his most precious things into a design which would reproduce the fundamental nature of them. Later he used the design to beautify his pots and pans, used it as an appeal to the eyes alone. It is this purely aesthetic appeal that the spirit of modern art is trying to recapture.

Such a print as "Cypress Grove" proves to the initiate that something new has been done in the art of etching. This medium has kept within tradition, the tradition being one of its most precious qualities. Mr. Pearson is the first to use abstract decoration and this departure is of great importance in this particular field. It should mean something to California that it was here a long and steady journey to a definite gaol found its end. California became the touchstone for all he knew, and in recognition and appreciation of this we, in Los Angeles, are receiving the first showing of what will eventually be recognized as the beginning of a new chapter in the history of etching. Behind the California series is a strong man's full weight, his brain and spirit, mastery of his craft and his love of it; and his experience in life.

Mr. Pearson is one of the founders of the Chicago Society of etchers, the little group responsible for the revival of etching in this country. He was chosen last year to make the print sent to its associate members by the Printmakers Society, the highest honor in its power to bestow. He will give a talk on etching and a demonstration of printing at the galleries, every afternoon at four o'clock.

Exhibit at Little's.

Jules Pages is showing a small collection of figure pictures at Little's, the exhibit to remain for several weeks. Mr. Pages was born in San Francisco, and for many years has been an instructor at the Julien Academy, in Paris. Of the five pictures purchased by the French government from the salon of 1922, that of Mr. Page's was the only one placed in the permanent gallery of the Luxembourg. The pictures sent for our enjoyment are said to be characteristic of the artist's best work.

At Kanst Gallery.

Hanson Puthuff is holding a large exhibit at Kanst Art Gallery, to continue

through the month. I regret that lack of space prevents a complete review for this week.

Prizes by Californians.

Loren R. Barton won the first prize for figures and the first for etching at the Arizona annual exhibition, to which so many California artists send their best work. The winning print was one of her best-known etchings, "Customs House." William Wendt was awarded the Keith Spaulding prize at the recent exhibit of American artists at the Chicago Art Institute.

At the Sacramento State Fair, the first prize went to Edgar A. Payne, for his marine, "Silvery Lights, Laguna." The prize for figures went to Clarence Hinkle. Other awards were given to Jack Smith for "Blowing Weather," to Benjamin Brown for "Mojave Desert," and to Orrin White for one of his pictures of the high Sierras.

With an important exhibit at both museums for the month we are able to offer something of real interest to our visitors. The California Art Club show continues to November 19th at Los Angeles Museum. The second annual competitive exhibition of the Southwest Museum will be on view until December 1st. The prizes will be announced soon after November 21st.—Elizabeth Bingham, in Saturday Night.

IT IS WRITTEN

Pittsburgh as an Art Center.

The December issue of "Art and Archaeology" is a double number, and is given to an evaluation of Pittsburgh as an art center. A brave showing is made for what is no longer merely "The Smoky City." As said by Samuel Harden Church, president of the Carnegie Institute, in the opening lines of the magazine: "The story of Pittsburgh is the story of a great achievement in the building of a city. Its development has had from the very beginning an even-balancing of forces—industrial, moral, intellectual, and artistic—which makes for a truly great community." It is an inspiring story that follows. Frederick Bigger tells of the Pittsburgh Plan proposed and in part completed by a Citizens Committee organized in 1918. "Pittsburgh Architecture" is described by Alfred B. Barlow; and illustrated with excellent duotone reproductions of photographs of important buildings. "The Carnegie Institute," with its varied activities, is praised and pictured by Homer Saint-Gaudens, its director of fine arts, who says: "Closely knit to the Museum, the Library and the Music Hall, as it should be closely knit with the lives of men, is the Department of Fine Arts. In a city so largely given over to material affairs, it aims to be the central spirit in all which tends to bring satisfaction to the sub-conscious aspirations for beauty which are struggling these days through the monstrous congestion of civilization. Its purpose is to make mankind, from wage earner to millionaire, realize the natural pleasure to be gained from attractiveness and its man-made surroundings; to disseminate the appreciation of art in its broadest sense among all classes of people; to keep in this, their own city, those who have means or taste beyond the ordinary; to draw from afar others who will come to live and work among what should be known as pleasing and fortunate surroundings." This enunciates the ideals of the Museum of New Mexico, which from the beginning has sought to be a temple of the Muses, not only for a city, however, but for an entire commonwealth. There are fine reproductions of noted paintings acquired by the Institute, such illustrations also beautifying a review of the Carnegie Institute International Exhibition from the pen of John O'Connor, Jr. "Pittsburgh Artists, Past and Present," by Penelope Redd; "Some Collections of Paintings in Pittsburgh," by Will J. Hyatt; "The Associated Artists of

Pittsburgh," by Christ Walter: "Civic Art in Pittsburgh," by George M. Baird; "The College of Fine Arts," by its Director, E. Raymond Bossange; "One Hundred Friends of Pittsburgh Art," by John L. Porter; and "The Art Society of Pittsburgh," by Edwin Z. Smith, complete this striking symposium in this extraordinary number of "Art and Archaeology."

American Anthropologist.

The American Anthropologist, in its latest issue, presents a report on state archaeological surveys in Arizona, California, Colorado, Alabama, Illinois, Indiana, Kansas, Nebraska, New England, Ohio, Tennessee, Wisconsin, and New York. Among the more important articles in the issue are "The Ethnological and Linguistic Position of the Tacna Indians of Bolivia," by Rudolph Schuller; "New Phases in the Study of Primitive Music," by Helen H. Roberts; "The Composition of Some Ancient Bronze in the Dawn of the Art of Metallurgy," by George Brinton Philips; "The Domestic Use of Oil among the Southern Aborigines," by Herbert B. Battle; "The Complexity of Rhythm in Decorative Art," by Gladys A. Reichard. A biographical appreciation of the late James Mooney, who from the work of printer and editor turned to exploration and anthropological research work for the Bureau of American Anthropology, is accompanied by a full page half-tone portrait, and a bibliography prepared by Mrs. James Mooney. This latter includes the following southwestern numbers: "Recent Archaeological Finds in Arizona," "The Jicarilla Genesis," "Quivira and the Wichitas," and "Indian Missions North of Mexico."

Turquois Mosaic Art in Ancient Mexico.

Sumptuous in illustration and attractive in typography is the pretentious monograph published by the Museum of the American Indian, under the title of "Turquois Mosaic Art in Ancient Mexico," the author being Marshall H. Saville, who dedicates the volume to "George Gustav Heye, in appreciation of his long-continued interest in all that pertains to the study of the aboriginal race of America, which has reached fruition in the opening of the Museum of the American Indian, Heye Foundation." Two of the plates are in color and like the forty half-tone reproductions are superbly printed. The text is more than a hundred pages and goes into the subject exhaustively. The first chapter reviews the Grijalva Expedition of 1518, on which the author has an extensive work in preparation. Then follows a synopsis of other accounts of the treasures found by the Spanish conquerors of Mexico in the days of Cortez. One chapter deals with the tribute of mosaic paid to the Aztec rulers, especially as enumerated on the Tribute Roll of Montezuma. The author declares that it "seems probable that the Aztecs and allied peoples, through trade with tribes to the north, obtained supplies of turquois from the Cerrillos hills (New Mexico) and perhaps other localities of the Southwest." However, he is also inclined to believe that sooner or later ancient workings of turquois will be discovered in Mexico. He quotes Sahagun: "The turquois occurs in mines. There are some mines whence more or less fine stones are obtained. Teoxiuitl is called turquois of the gods. No one has a right to possess or use it, but always it must be offered or devoted to a deity. It is a fine stone without any blemish and quite brilliant. It is rare and comes from a distance. There are some that are round and resemble a hazelnut cut in two." "The Aztec Lapidaries and their Work," and "Objects Decorated with Mosaic," are two other chapter headings. At present forty-five major examples of mosaic work from ancient Mexico are known: "Until recently only twenty-four major examples of mosaic work had come to light and been placed on record by printed description

and illustration. Of these twenty-three are in Europe. The other specimen was found a few years ago in a cave in Honduras, and for some time was exhibited in the National Museum at Washington, but later came into the possession of the Museum of the American Indian, Heye Foundation. The twenty-three known specimens in Europe were probably all sent to the Old World by Cortes or his companions. Some years ago an Indian found a deposit of ceremonial objects of wood, incrusted with mosaic work, in a cave in the mountains of the Mixteca region of the State of Puebla. These specimens, seventeen in number, are now exhibited in the Museum of the American Indian, Heye Foundation. The chief object of this monograph is to describe and illustrate this unique collection. We are also now enabled to record and illustrate, through the courtesy of the officials of the Peabody Museum, Harvard University, four other objects decorated with mosaic work. These were found in the sacred cenote at the ruins of Chichen Itza, Yucatan, and are now exhibited in the Central American Hall of the Museum mentioned. This brings the number of known specimens to forty-five, of which twenty-two are in the United States and twenty-three in Europe." In conclusion, the writer says: "The discovery of this remarkable collection of mosaics emphasizes the fact that the investigation of the archaeology of Mexico is hardly commenced, in view of the vast amount of material hidden under the ruins of thousands of ancient settlements and burial places, and probably in countless caves, which still remain untouched by the archaeologist. As revealed by the surprising results of Thompson's dredging in the sacred cenote in Yucatan, a wealth of archaeological material also lies buried in the mud under the waters of sacred wells and lakes. This is notably so in the case of Lake Chapala, on the borders of Michoacan and Jalisco in Mexico, and of Lake Amatitlan in Guatemala, where thousands of pottery vessels and other objects have been recovered from the bottoms of the lakes by divers, and from the mud when the waters have receded from the shores during the times of extreme drought. These objects had been thrown into the waters as offerings to the gods. The recent results of the systematic exploration of the great mounds at Teotihuacan have been quite surprising, and shed new light on the archaeology of the central plateau of Mexico. Even more important is the discovery of culture sequences in stratified deposits in the valley of Mexico, the investigations showing three distinct culture layers distinguished by the character of the pottery. Of great significance are the discoveries recently made under the great lava flow called the Pedregal, at the very edge of the City of Mexico, where the artifacts correspond in toto with those found in the bottom layer of the stratified deposits. These discoveries mark a great advance in our knowledge of the history of ancient Mexico, but, as we have before stated, they are only a beginning. Buried underground are the 'books' the student must study, if ever the tangled history of Middle America is to become known and the story of the development of this exceedingly interesting division of the human race is to be recorded." The notes in the appendix, as well as the bibliography, whichare quite extensive, make the volume of additional value to the student interested in the subject.

CONVENTIONS AND CONGRESSES

Archaeological Institute of Yucatan.

An organization, called the Archaeological Institute of Yucatan, has recently been formed in New York to carry out a vast plan of exploration and archaeological work in the part of the Yucatan Peninsula which was settled a thousand or more years ago by the Mayas, who had the highest civilization of the Western Hemisphere until it was destroyed by the Spaniards in the sixteenth century.

R. A. C. Smith was elected President, and John S. Prince Secretary. William Barclay Parsons is the Chairman of the Executive Committee and the New York Board of Directors includes Edward L. Doheny, Marshall H. Saville, C. W. Wickersham, Minor C. Keith, Clarence L. Hay, Stansbury Hagar, John F. Barry, Charles D. Orth, Jerome S. Hess, R. de Zayas Henriquez, Benjamin F. Gates and Raymond E. Jones. Felipe G. Canton of Merida, Mexico, who has been active in promoting researches in Yucatan, was elected an honorary President. A large party of scientists and business men will make the trip from New York to Yucatan next February and make an inspection of Uxmal and Chichen-Itza, the two greatest Maya cities thus far opened up. The Carnegie Institution and other foundations are expected to resume excavation and research work in Yucatan at an early date.—Art and Archaeology.

New Mexico Association for Science.

In connection with the annual convention of the New Mexico Educational Convention, the New Mexico Association for Science met in Albuquerque during Thanksgiving week. Among papers announced were a number by members of the staff of the Museum of New Mexico and School of American Research including a paper on the New Mexico Missions by the Assistant Director Lansing Bloom; "Pre-Pueblo Cultures of the Southwest" by Kenneth M. Chapman, Associate in Art; "Some Phases of Native Southwestern Arts" by Wesley Bradfield, Associate in Archaeology; and "Geographical Changes in New Mexico Population since 1846" by Secretary Paul A. F. Walter.

Annual Meeting of the Archaeological Institute.

The twenty-fourth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, the American Historical Association and the American Association of University Professors at Yale University, New Haven, Conn., December 27-29, 1922. The Annual Meeting of the Council of the Institute will be held during this period. Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor David M. Robinson, General Secretary, Johns Hopkins University, Baltimore, Md.

IN THE FIELD

Dr. Ales Hrdlicka Returns.

Dr. Ales Hrdlicka, a member of the managing committee of the School of American Research, has returned from a visit to recently discovered sites of early man in western and central Europe. He examined the skeletal remains that had been found. Upon invitation of the minister of public education of Czecho-Slovakia, he delivered a series of lectures on "Anthropology and Man's Evolution," at the Universities of Prague, Bruenn and Pressburg and at the People's University of Pilsen.

South American Expedition.

Dr. Wilfred H. Osgood, curator of zoology of the Field Museum of Natural History, and party, including H. B. Conover and C. C. Sanborn of the Field Musenm, sailed on November 18 for Valparaiso. They will explore the forested region of Chile about Corcovado Gulf, and from there will work northward. Dr. Osgood and Mr. Conover will return via Argentine, Uruguay and southern Brazil the middle of 1923 and Mr. Sanborn will remain in the field until 1924.

ANTHROPOLOGY

Intelligence Tests of Indians.

Intelligence tests recently made in the United States Indian Schools of the

Southwest by Professor T. R. Garth, of the University of Texas, rank the students in the following sequence: 1. Mixed bloods; 2, Spanish Americans; 3, Plains and southeastern full bloods; 4, Plateau Indians, full bloods; 5, Navajos and Apaches, full bloods. Among students 18 and 19 years, the mixed bloods attained 60 per cent. median; the Navajo and Apache 40 per cent. and the Pueblo 30 per cent. In the 16 to 17 year classification, mixed bloods attained 71 per cent.; Spanish Americans 54 per cent.; Pueblos 34 per cent.; and Navajo and Apache 23 per cent. In the 14 to 15 year class, mixed bloods ranked 80 per cent., Spanish Americans 70 per cent., Pueblo 44 per cent., and Navajo and Apache 20 per cent.; while in the 12 to 13 year class, mixed blood 80 per cent., Spanish American 60 per cent., Pueblo 40 per cent., and Navajo and Apache 10 per cent. It would be interesting to have the Pueblo or the Navajo devise an intelligence test of their own and apply it to the children in the pale face public schools.

SCIENTIFIC NOTES AND NEWS

The National Academy of Sciences will hold its Autumn meeting in New York on Tuesday, Wednesday, and Thursday, November 14-16, 1922. The meetings on Tuesday will be at Columbia University, and. so far as possible, papers from the sections of astronomy, chemistry, geology, and paleontology will be assigned to this day. On Wednesday the meeting will be at the Rockefeller Institute, with papers from the sections of botany, zoology and animal morphology, physiology and pathology, and anthropology and psychology. On Thursday the meetings will be in the auditorium of the United Engineering Societies Building, with papers from the sections of mathematics, physics, and engineering. The local committee for the meeting consists of J. F. Kemp, chairman; T. H. Morgan, Simon Flexner, J. J. Carty, F. B. Jewett, and F. M. Chapman.

Mr. T. Russell Goddard, assistant curator at the Sunderland Museum, has been appointed curator at the Hancock Museum, Newcastle-upon-Tyne.

CLUBS

Elected Honorary Associates.

Professor William H. Holmes and Dr. Ales Hrdlicka, both on the managing committee of the School of American Research, and both of the United States National Museum, have been elected Honorary Associates of the Sociedad Cubana de Historia Natural "Felipe Poey," of Havana, Cuba. Dr. Hrdlicka is to serve the Children's Bureau of the U. S. Department of Labor in an advisory capacity on matters relating to the field of physical anthropology.

The A. A. A. S.

Elaborate preparations have been made for the annual sessions of the American Association for the Advancement of Science in the last week of December in Boston. During the fiscal year 1922, there were sent out 23,933 invitations to join the Association, and 1,114 new members were thus secured. The total membership is reported as 11,645, of whom 176 belong to the Southwestern Division, and 1,278 to the Pacific Division.

INDIAN CRAFTS AND ART

Indian Shop in New York.

On October 16, Miss A. E. Waite opened a permanent shop for the exhibition and sale of work of the American Indian, including pottery, basketry, weaving and jewelry.